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SHORTS STORY

1939-1940

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M-G-M SHORTSTORY announces a nation-wide contest offering

Short Vacations

FOR SHOWMEN WHO SELL SHORTS

First Prize

All-expense trip via American Airlines to

M-G-M STUDIOS
Culver City, Cal.

Inspect the great M-G-M Studios and learn movie magic. Dine with the stars. See the sights of fabulous Hollywood. Meet the "unseen star", Pete Smith, also Carey Wilson, John Nesbitt and the men who make M-G-M shorts.

OR

Optional Choice of Winner

1939 WORLD'S FAIR
New York City

Examine this world's greatest exhibition of modern showmanship. Enjoy an interesting itinerary which will include the show shops, the nite clubs and the favorite haunts of celebrities. See the bright lights of Broadway when they are their brightest during World's Fair time.

Second Prize

All-expense trip via Furness Bermuda Line

BERMUDA CRUISE

Sail in splendor on the floating palaces of the famous Furness fleet of luxury liners. Swim, fish, ride a boat or a bike, relax on the sun-swept beaches of this enchanting isle. Sojourn at Bermuda's beautiful Hotel Bermudian!

The Contest

It's short and simple . . . prizes will be awarded for the best execution of any ONE exploitation idea that has appeared in SHORTSTORY magazine on ANY given short. Contestants may select any short of current or past release which seems to offer best exploitation possibilities, provided it has appeared in a previous issue of SHORTSTORY. Only one stunt on one short will be considered in the final judging but others may be submitted if the contestant so desires. All entries must be substantiated by clippings, photographs, etc.

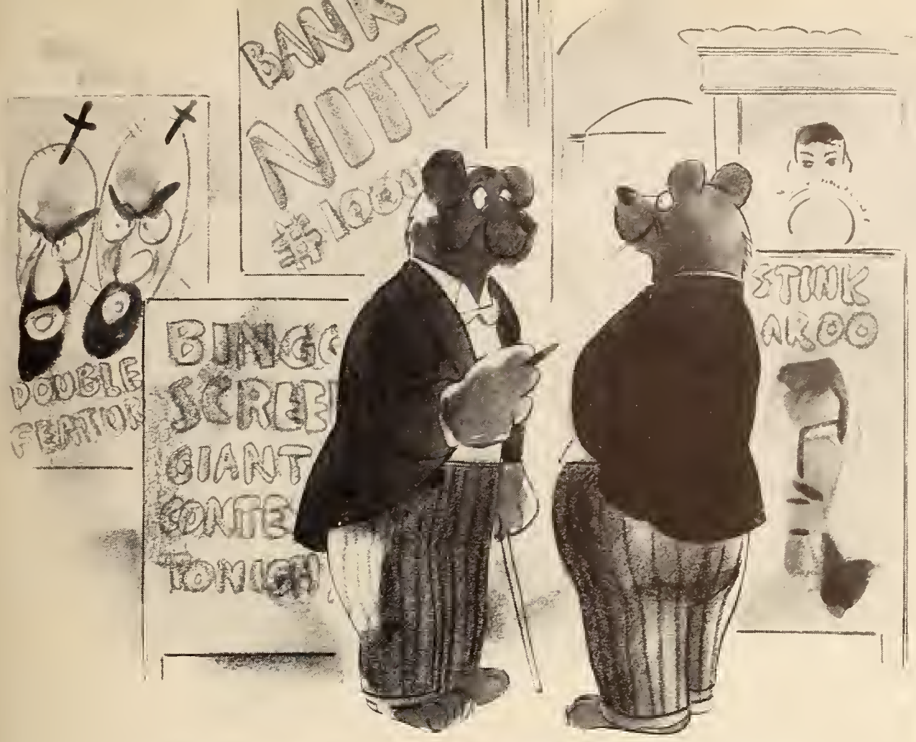
The Judges

SHORTSTORY editorial board, Howard Dietz, S. F. Seadler, Howard Strickling, Oscar A. Doob and Editor Herb Morgan. The decision of the judges will be final.

The Deadline

Entries must be received by SHORTSTORY magazine, 1540 Broadway, New York, N. Y., not later than midnight March 1st. Winners will be announced in the March issue of SHORTSTORY.

Plan now to GO PLACES WITH LEO, JR. IN '39



1st Bear: "Where do you plan hibernating this winter?"
2nd Bear: "Oh, I'll just sit thru a few double features!"

SHORT STORY
New Year 1939

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THE MIRACLE OF SALT LAKE gave me much pleasure. The producers are to be congratulated on the historical interest as well as the entertainment value of their picture. Details reproducing early experiences of members of the Church of Jesus Christ of Latter-Day Saints reflect correctly the spirit of pioneer times, and colorful moments in the early struggles of Utah's first settlers have been chosen with discrimination and presented admirably.

HENRY H. BLOOD
Governor of Utah

(Statement received by Charles M. Pincus, Centre Theatre, Salt Lake City)

IRE CONTENTS OF THIS PUBLICATION IS AVAILABLE FOR REPRODUCTION IN WHOLE OR IN PART . . .

Editorial Advisory Board:
HOWARD DIETZ
S. F. SEADLER
HOWARD STRICKLING
OSCAR A. DOOB

ADDRESS ALL COMMUNICATIONS TO THE EDITOR
Edited by Herb Morgan
Published at 1540 Broadway, New York, N. Y., U. S. A.

Leo Jr's Lion-Up

A convenient index, for reference purposes, of short subjects which have appeared in previous issues.

CRIME DOES NOT PAY

They're Always Caught — Police turn to the microscope to prove that Crime Does Not Pay. By means of ingenius laboratory devices an apparently perfect crime is unerringly solved. (22 mins.) *AUG.-SEPT.*

Think It Over — The screen exposes the fire insurance racket, telling the story of a gang of arsonists who, with the connivance of the owners, set fire to stores, collecting a percentage of the insurance. (20 mins.) *AUG.-SEPT.*

A Criminal Is Born — The screen examines America's most vital crime problem, the four million crimes committed annually by adolescents. It presents the view that parent's neglect is a major factor in juvenile delinquency. (21 mins.) *MAY-JUNE*

Come Across — The case history of a mob of bank robbers who, trailed by G-Men, spend all their loot for hideaways and, having nothing left, are turned over by their "pals" to the police. (21 mins.) *APR.*

MUSICALS

Once Over Lightly — The story of two barber colleges becomes a musical comedy plot by a close shave. Johnny Downs and Dixie Dunbar provide the musical interludes. *OCT.-NOV.*

The Magician's Daughter — A musical comedy enhanced by the romance of a magician's daughter. In addition to various feats of magic several new songs are featured. Cast includes Eleanor Lynn, Frank Albertson, Maurice Cass. (18 mins.) *MAY-JUNE*

It's In the Stars — A musical romance with a co-ed college locale, in which a "no date" edict is melted by the hot strains of a swing band. Cast features Johnny Downs, Eleanor Lynn, Roger Converse and Doris Weston. (19 mins.) *MAY-JUNE*

MINIATURES

They Live Again — John Nesbitt unfolds the true story of the discovery of insulin, detailing the career of Drs. Banting and Best who have devoted their lives to developing this treatment for diabetes. (10 mins.) *OCT.-NOV.*

City of Little Men — Heartwarming story of Boys Town, a community of boys founded over twenty years ago by a priest who believed that there is no such thing as a bad boy. Everyday life in this smallest of all U. S. cities is portrayed. (11 mins.) *AUG.-SEPT.*

Streamlined Swing — In a story concerning a balmy millionaire and a dining car, the Original Sing Band, musicians who imitate musical instruments, present a new type of swing melody. (9 mins.) *AUG.-SEPT.*

Miracle Of Salt Lake — In 1848, apparently in answer to the Mormons' prayers, sea gulls appeared in Salt Lake for the first time to save their crops from a plague of grasshoppers. Carey Wilson discusses the supernatural aspects. (11 mins.) *JULY*

Tupapaoo (What Do You Think?) — A white man in the tropics defies a native superstition and shortly thereafter meets sudden disaster. Some inexplicable incidents tend to bolster the theory of supernatural revenge. (11 mins.) *MAY-JUNE*

Hollywood Handicap — Featuring ten Negro musicians who imitate musical instruments with their hands, the story concerns a horse race at Santa Anita. The camera introduces many film stars as they roam around the track. (10 mins.) *MAY-JUNE*

Tracking the Sleeping Death — The story of a battle for life in plague-ridden Africa in which Major-General Sir David Bruce, a Soldier of Science, fights the dreaded tse-tse fly to save a continent from sleeping death. (10 mins.) *MAY-JUNE*

PASSING PARADE

Passing Parade No. 1 — John Nesbitt narrates three poignant episodes in everyday life: mail order marriages, an autobiography of an automobile, and the millions of dollars lying in bank vaults, forgotten by depositors. (10 mins.) *OCT.-NOV.*

HISTORICAL MYSTERIES

Nostradamus — Carey Wilson tells the story of the man who foretold history's major events 200 years ago — the World War, King Edward's abdication, and a man named "Hister" who would conquer Austria in the twentieth century. (11 mins.) *AUG.-SEPT.*

The Man On the Rock — Napoleon is supposed to have died on St. Helena Island but many facts tend to show that he escaped and returned to France. Carey Wilson narrates this amazing story. (11 mins.) *AUG.-SEPT.*

The Bravest Of The Brave — History books state that the famed Marshall Ney, ally of Napoleon, was executed in France. Yet amazing evidence leads to the belief that Ney escaped to America. Carey Wilson presents the facts. (11 mins.) *JULY*

Strange Glory — The authorship of the Tennessee Plan which brought victory to the North in the Civil War is credited to northern Generals. Yet a woman claimed this honor before twelve Congresses and it is significant that her claims were never denied. (11 mins.) *JULY*

PETE SMITH SPECIALTIES

Grid Rules — Tracing the development of the game of football from its beginning, Pete Smith shows how and why many of today's rules were incorporated. He also depicts the historic role of the referees. (10 mins.) *OCT.-NOV.*

Hot On Ice — Roughest, toughest sport of all, ice hockey, is analyzed by Pete Smith, Hollywood's armchair athlete, who gives the low-down on this conk-cracking, bone-busting business. (10 mins.) *OCT.-NOV.*

Man's Greatest Friend — Pete Smith submits another dog subject, this time depicting the animal as a contributor to man's health and happiness through his important role in scientific research. (10 mins.) *OCT.-NOV.*

Double Diving — Harold "Dutch" Smith and Farid Sumaika, Olympic diving champions, float through the air in perfect synchronizaton. A remarkable demonstraton of skill and artistry. *OCT.-NOV.*

Football Thrills — Pete Smith's thrill-packed review of the classic games of the 1937 season, featuring 176 college stars in 8 major gridiron contests. (10 mins.) *AUG.-SEPT.*

Follow The Arrow — Howard Hill, recognized as the world's greatest archer, demonstrates his uncanny ability. He even duplicates the legendary feat of shooting an apple off a man's head, while Pete Smith gasps on the sound track. (10 mins.) *JULY*

Fisticuffs — Pete Smith presents a candid closeup of murder and mayhem in the cauliflower ear-growing industry, featuring ex-World's Champion, Max Baer, Barrymore of the beakbusters and current contender for the heavyweight throne. (9 mins.) *JULY*

Anaesthesia — Pete Smith dramatizes one of the most important chapters in medical history, the development of Anaesthesia, from the ancient Egyptian method of hitting the patient over the head to today's most modern methods. (10 mins.) *MAY-JUNE*

Modeling for Money — Going behind the scenes of the glamorous modeling profession Pete Smith delves into its secrets and comes up with a parade of gorgeous girls including "Miss Perfection," a girl with a perfect figure. (10 mins.) *APR.*

The Story of Dr. Carver — A biography of a Negro slave child who grew up to become the greatest scientist of his race, saving the South its cotton crop and creating a $60,000,000 a year industry out of peanuts. (10 mins.) *MAR.*

ROBERT BENCHLEY

Opening Day — Robert (Babe) Benchley goes to bat for America's national pastime, lecturing on the trials and tribulations of a first-ball-thrower-outer. Mayors, Governors, etc., please note. (9 mins.) *OCT.-NOV.*

How to Watch Football — Benchley tackles the intricacies of football from the spectator's viewpoint, finally deciding that the radio is the best medium for "watching" the game. (9 mins.) *AUG.-SEPT.*

How to Read — Discoursing upon the art of reading, Benchley says eye-strain develops from reading in subways, dentists offices, club rooms and beds. Conclusion is gathered that it's best to let your wife read to you. (9 mins.) *AUG.-SEPT.*

How To Raise A Baby — Benchley takes up the various phases of child raising, giving the last word (he hopes) on such complicated questions as the care and feeding of infants and how to prepare the morning bottle. (9 mins.) *JULY*

Courtship Of The Newt — Benchleyan dissertation concerning the lowly Newt, its habits and customs and especially its love life. Between a complicated chart and a more complicated lecture the conclusion is reached that no Newts is good Newts. (8 mins.) *JULY*

OUR GANG COMEDIES

Football Romeo — Alfalfa prefers writing poetry to playing football and refuses to play in the big game against Butch's Assassins. Only Darla's threat to read his poem to the audience, brings him back in time to be the hero of the game. (10 mins.) *OCT.-NOV.*

Men in Fright — The Gang visits Darla who is in the hospital recuperating from a tonsilectomy. Little Gary opens a laughing gas valve and Alfalfa goes on a bender until a well-aimed pitcher of water snaps him out of it. (11 mins.) *OCT.-NOV.*

Aladdin's Lantern — The Gang goes in for histrionics, presenting a play in which Alfalfa plays Aladdin and attempts to spirit Darla away. But the magic carpet device fails, bouncing them both back to reality. (10 mins.) *AUG.-SEPT.*

Party Fever — Alfalfa and Butch agree that the winner of a boy's week mayoralty race will take Darla to the strawberry festival. Both have elaborate election campaigns but Waldo, a dark horse, wins the election and the girl. (10 mins.) *AUG.-SEPT.*

The Little Ranger — Alfalfa dreams he's a cowboy and that he and Darla are at Butch's mercy. He awakens to K.O. Butch for manhandling him in his dream. (10 mins.) *JULY*

FITZPATRICK TRAVELTALKS

Jaipur—The Pink City — In this colorful city Fitz-Patrick depicts the various castes from the highest to the lowest; the chief industries, the making of brass ware and intricate embroidery work. (8 mins.) *OCT.-NOV.*

Cairo, City of Contrast — Views of the city of Cairo, depicting native life, ancient and modern structures, the famous Mohammed Ali Mosque, the royal palace and the 5000-year-old pyramids. (9 mins.) *AUG.-SEPT.*

CAPT. AND THE KIDS

A Day At The Beach — The Captain and his family decide to enjoy a quiet day at the seashore. But circumstances (read Hans and Fritz) permit neither quietude nor enjoyment. (10 mins.) *JULY*

Poultry Pirates — The Captain suffers all the tribulations of a gardener, not only having the chickens eat all his seed, but also dreaming of a terrific fight with a giant rooster. (9 mins.) *APR.*

The Captain's Pup — A new source of trouble invades the Captain's domicile in the form of Hamlet, the pup. He finally lands both the Captain and himself in the dog house. (9 mins.) *APR.*

A FEW SHORT WORDS BY Harry T. Murdock

MOTION PICTURE EDITOR
THE PHILADELPHIA EVENING
PUBLIC LEDGER

WHEN double features became the vogue throughout the United States, short subjects ran headlong into a stone wall, the building of which they had greatly aided.

Obviously, a program already overlong with two features, a newsreel and a trailer didn't have much room for one or two reel featurettes. Short subjects, never economically sure because they have always formed the "giveaway" portion of the program, found their market disastrously curtailed.

From time to time, many arguments have been raised against the double feature. It is significant that few of them, except from the makers of short subjects, were based on the possible elimination of the featurette.

The plain truth is that nobody—excepting again the aforementioned producers—cared very much. It isn't too broad a statement to say that until about two years ago, 80 per cent of the shorts weren't worth the silver nitrate in their negatives.

NOW—and this is the burden of our story—the situation is changing. It is again becoming worth one's while to sit through the entire program, for short subjects are indubitably getting better.

Again double features may be at the bottom of it. When we said that short subjects were the give-away part of the program, we meant that few of them, however excellent, had boxoffice draw. People came to see features; only the Disney cartoons and later, the March of Time, could be credited with snaring customers regardless of the main attraction.

This situation was accepted without much argument by exhibitors and producers and shorts were regarded merely as a necessary evil. For the most part, they were made as cheaply as possible and little attention was given their quality or exploitation possibilities.

In double featuring, however, the exhibitors have discovered that instead of giving away a handful of moderately priced shorts, they are giving away a complete, full-length film—and even "B" pictures cost money.

There is probably the real reason for the rather sudden increase in short subject quality. The indication is that Hollywood is taking the most practical course in combatting the double feature, for almost any movie fan will agree that a good feature and a well-balanced shorts program is better than two bad features. Or even one good and one bad feature—for the latter always seems to nullify the effect of the former.

In fact, it's no longer necessary to dash out of the theatre on the feature's "fade-out" music. Stick around—you're liable to see something better than the eight or ten reels of celluloid which got the top space on the marquee.

SHORT STORY MAGAZINE GUEST EDITORIAL

Peek
THE NEW YORKER
PEEK EXPOSES
AGICIAN MENACE
LOOK
IN A HAREM
The Mystery of America's Greatest Crime
Did Lincoln's Slayer Escape?
An Account in Pictures of the Flight of John Wilkes Booth
Hearst's International
Cosmopolitan
The Cosmopolite of the Month
ROBERT BENCHLEY
by Franklin P Adams (F.P.A.)
A Modern William Tell
Shoots Away Another Apple
LIFE
My Face
SPORTS
BILL STERN BROADCASTS A HARVARD FOOTBALL GAME
N B C s ace football reporter
visits teams for facts, color
NBC
PIC
OCTOBER 18, 1938
10¢
COMPLETE MAGAZINES IN ONE
"OUR GANG" NOW AND THEN

SOFT *Peddling* THE SHORT

M-G-M Presents A New Theory Of Shorts Exploitation

JOHN EXHIBITOR has been taken to task — and frequently — by well-meaning but misguided industry Messiahs for his failure to apply sufficient selling effort to his short subjects.

Given exploitation support comparable to features, shorts, they argue, would develop increased boxoffice returns, thus makin possible a general improvement in the qual ity of short product. All of which mean that any responsibility for mediocrity i short product is placed very convenient

t the exhibitor's own door.

One notable dissenter to this prevailing ine of reasoning is Metro-Goldwyn-Mayer who finds the exhibitor not guilty as charged and the accusations as presented faulty on several counts.

To begin with, Metro believes that it is the producer who must be held accountable for any inferiority in short product, that larger boxoffice returns cannot be expected until the exhibitor is given better-produced and more intelligent shorts with which to work and, finally, that the producer himself must first apply showmanship to shorts before it can be expected of the exhibitor.

What is more to the point, Metro refuses to condemn the exhibitor for laxity in shorts merchandising. Rather do they approve in principle the exhibitor's good judgment in not over-emphasizing his shorts, feeling that high-pressure selling campaigns in behalf of shorts too often are done at the expense of the feature attraction.

There is no denying the fact that the drawing power of any given program will always be determined chiefly by the feature. It is also true, however, that good shorts, properly publicized, can and do contribute a certain extra percentage to the total patronage. Therefore, Metro does advocate the selling of shorts — but as an integral part of the complete show.

With their final escape from the stigma of slapstick and their increasing use of informative or educational material, it is Metro's contention that probably seven out of ten shorts today will be found to possess special group appeal which, with a minimum of effort on the exhibitor's part, can be turned to direct boxoffice account. There have been cases where a single telephone call to a leader in some particular group or organization has resulted in members turning up in droves at the boxoffice for the sole purpose of viewing a ten-minute short on a subject of special interest to them.

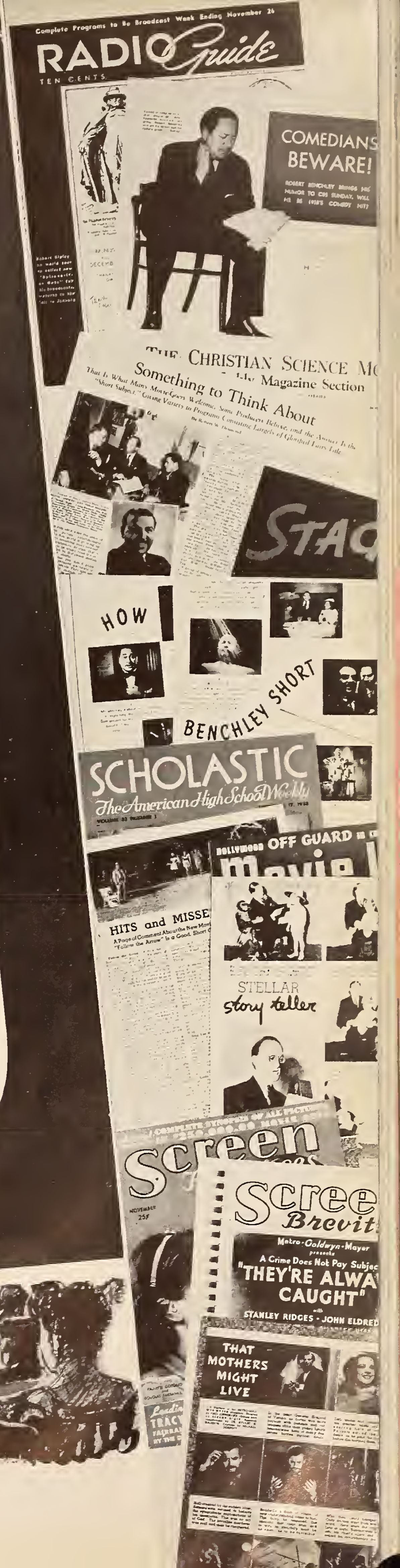
It is because dog lovers as a class are so numerous and so devoted to their hobby that Metro has seen fit to release five Pete Smith dog subjects in the past two and one half years. The boxoffice advantage of shorts offering specific group appeal has been the determining factor in the selection of the majority of Smith's material, such as his Prudence Penny pictures, his subjects on the candid camera craze, archery, bowling, etc. Similarly, the present widespread interest in various phases of psychic phenomena was responsible for the launching of Carey Wilson's "What Do You Think?" pictures. Subject matter of other shorts may be of civic, scientific, historical or sociological nature but in all cases it remains for the alert exhibitor to bring them to the attention of the group concerned in order to obtain extra revenue.

Aside from their possible group appeal, Metro believes that the factual or documentary treatment of the new type of short frequently endows them with more exploitation opportunities than are offered by the accompanying feature.

For this reason, Metro maintains that every showman worthy of the name will automatically appraise the boxoffice potentialities of his complete program so as to utilize any special selling angles presented by his shorts as a means of supplementing his feature campaign and gaining added publicity for the show as a whole.

Metro does have one decided criticism in the matter of shorts merchandising which is reserved for those few exhibitors who continue to conceal this part of their program under the time-worn stock phrase, "also selected shorts."

The only major producer with a special department devoted to the promotion of shorts on a national basis, Metro feels justified in the complaint that any advance interest created by their publicity efforts is entirely dissipated when the exhibitor fails to at least identify his shorts. And with shorts now receiving twice as much attention in newspapers and magazines as they did a year ago, it seems reasonable to agree with Metro's conviction that surely somebody must be interested in shorts!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Magazine Section
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BENCHLEY SHORT
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HOLLYWOOD OFF GUARD
HITS and MISSE
STELLAR
story teller
Screen
Screen
Brevit
Metro-Goldwyn-Mayer presents
A Crime Does Not Pay Subjec
"THEY'RE ALWA CAUGHT"
STANLEY RIDGES · JOHN ELDRED
THAT MOTHERS MIGHT LIVE

ORANGE AID . . . An orange has its temperature taken as a result of the weather bureau's timely warning to save citrus crops.

SPEAKING OF THE WEATHER . . . Pete Smith (right) goes over script of "Weather Wizards" with Fred Zinnemann, top-ranking director.

Weather Wizards

Everybody talks about the weather, leave it to Pete Smith to do something about it . . . here's Hollywood's tribute to that unsung hero, the weatherman . . . whose constant vigil saves the farmer's crops, aviators' lives and milady's millinery!

WHEN MARK TWAIN remarked that most people complain about the weather but no one ever does anything about it, he hadn't figured on Pete Smith.

Since the weather is always such a successful subject for making conversation, it remains for Mr. Smith, Metro-Goldwyn-Mayer's talking encyclopedia, to give the low-down on that science which makes it possible for a person to know precisely when to carry his umbrella.

To insure accuracy in everything stated or depicted in the film, Smith engaged Floyd Young, for twenty-one years head meteorologist at the Pomono, California weather bureau, to serve as technical advisor. And the first thing that Mr. Young wants to make clear is the fact that weather bureaus are not established solely for the benefit of city folks who are planning a picnic. In fact, he would have it known, this is the least important part of their work.

Under the expert direction of Fred Zinnemann, the film shows how billions of dollars worth of farm crops are saved by accurate weather predictions. Delving into the inner workings of the Southern California weather bureau the film depicts how this department was responsible for saving the citrus crops during a freeze in 1936.

The picture opens with a meteorologist checking weather reports from surrounding communities, coming in on the teletype machine. Charting them in their proper geographical locations on a huge map of the northern hemisphere, he then compares these with the barometrical pressure, and, finally, making temperature and humidity tests of the water vapor in the air he is ready to broadcast the minimum temperature forecast. This serves as a warning to farmers to prepare for a frost.

The Jones', a typical farmer's family, all join in distributing smudge pots and checking oil supply at various points. When they have finished, they go to a movie, leaving the weatherman to worry about the frost. They know from past experience that he will warn them in plenty of time. And he doesn't fail them. Cold weather begins to set in and again the meteorologist broadcasts. Theatre owners co-operate by interrupting their shows temporarily to flash notes on the screen advising the farmers to start their heaters.

The Jones' hurry home to follow instructions. And not too soon either, for it begins to get colder and colder as the freeze sets in. It continues through the night and into the next day, growing even more severe.

The farmer's oil begins to run low. So does his neighbor's supply. They send for more, but some of the oil tankers lose their way in the dense smoke clouds caused by the smudge pots and others fall into wayside ditches.

Desperate, the Jones' begin burning chairs, old clothes, fences, anything they can get their hands on, just to keep the cold weather from hitting the crops.

They are about to resolve themselves to the loss of their orchards when they hear the weatherman's siren, which means the freeze is over and the crops safe.

Alonzo Price, Ruth Robinson, Will Stanton, John Dilson and Bobby Winkler are featured in the film. Robert Lees and Fred Rinaldo wrote the screen-play.

Exploitation ☆ ☆ ☆

"WEATHER WIZARDS" will be of definite educational benefit, particularly to students in junior and senior high school. Bring this film to the attention of your local school officials and suggest that your showing be announced in suitable classes.

Arrange for your local weather man to attend your first showing as a guest of honor. Suggest to your newspaper that they take advantage of this occasion by running a feature story detailing the functions of your local weather bureau. Since newspapers print weather reports day after day as an essential part of their service, here is a fitting opportunity for the paper to give due credit to the man who prepares them.

A contest for amateur weather prophets is an amusing idea which will bring a wide response in any newspaper. Since the weather man is always much abused for his predictions, invite readers to find out for themselves whether predicting the weather is as easy as it may seem. Let them specify in detail temperatures and weather changes for the week ahead, offering guest tickets for the fifty forecasts which prove nearest correct.

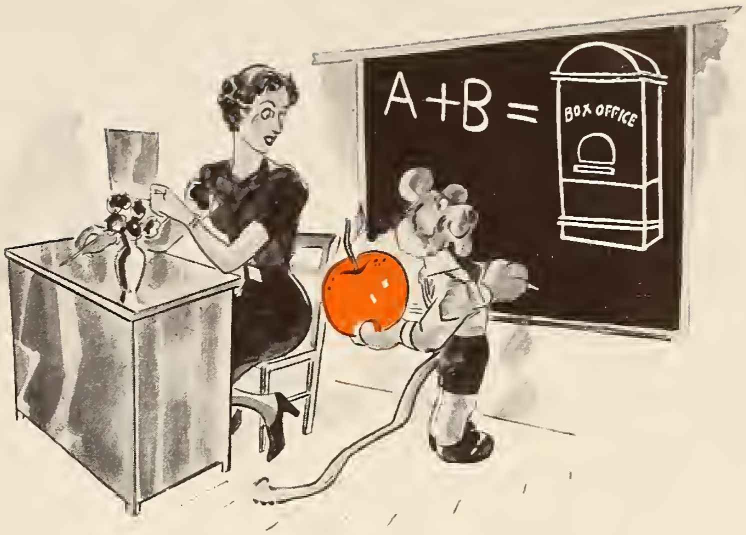
For another guessing contest idea, place large thermometers in prominent store and window locations around the downtown section. Copy on each thermometer announces that the six closest estimates of what the thermometer will read at 12 noon on the day of your opening will win guest tickets for "Weather Wizards." Receptacles are provided for estimates and an official of the store can read the results at the time specified.

Both title and theme of your picture provides the opportunity for ad and window tieups with various instruments sold by drug and department stores; thermometers, barometers, anemometers, wind gauges, etc.

If you can obtain sufficient cooperative newspaper advertising, why not stage a Weather Exhibit in the lobby of your theatre, demonstrating the various weather instruments designed for home use. Additional equipment, charts, etc., can be borrowed from your local weather bureau and the weather station at your local airport.

A man carrying an open umbrella on a clear day will always attract attention. For ballyhoo purposes, send out several of them with copy reading: "Ho do you know it won't rain today? . . . see 'Weather Wizards,' etc."

Boxoffice IN THE CLASSROOM



IN RECENT months, theatre exhibitors have heard many fancy phrases concerning educational values in motion pictures and the vast potentialities of the school market.

By this time even the most skeptical showman has come to recognize a mounting wave of interest in the educational aspects of his screen but, in most cases, he remains unconvinced that this interest can be translated into terms of dollars and cents at his boxoffice.

Bluntly stated, the average theatreman's attitude is that all this excitement among school and educational groups is very fine indeed — "but will it sell tickets?"

A very good question this, and to answer it SHORTSTORY magazine last month undertook the first step in an extensive plan to canvass the schools of the nation. Mailing sample copies of the current issue to 2,000 school teachers throughout the country. SHORTSTORY sought to learn whether their interest in shorts was sufficient to warrant their writing a specific request to be put on the mailing list.

Of the 2,000 casual inquiries thus distributed, SHORTSTORY has received to date a total of 843 such requests, an amazing average of better than forty-two percent. More to the point, however, is the fact that an examination of these replies reveals not merely enthusiasm for the short's educational possibilities but also well-determined plans for getting pupils into the theatres to see them.

Although SHORTSTORY will continue its survey, choosing 2,000 educators' names each month for several issues to come, it appears already obvious from the original returns that the answer to the question of whether school interest in motion pictures can be turned to boxoffice account is emphatically YES — and particularly so in the case of shorts.

And for exhibitors who have any doubts in the matter, SHORTSTORY recommends a perusal of the short excerpts below which are typical of the expressions received.

I wish managers would select more short subjects (good ones) than double features. I have seen several of M-G-M's and I appreciate the historical ones for teaching history. *JAMES D. ARMOUR, Pallston High School, Pallston, Mich.*

Certainly shorts and newsreels can either make or break a main feature movie. *MRS. EDNA ROUSH, Eastern Junior High School, Pontiac, Mich.*

This magazine is just what has been needed for a long time as far as school work and the screen is concerned. I shall be very grateful to receive it regularly — and you may be sure it will receive use. *MAXINE RUSSELL, James A. Garfield High School, Los Angeles, Cal.*

This magazine will fit in nicely with the "stills" I am now posting on the bulletin board in our library. *(Miss) C. F. WILLIAMS, San Jose Technical High School, San Jose, Cal.*

I like your idea. Have never met anyone who likes the double feature show. I think it is doing much harm to the industry (to say nothing of peoples' eyes and nerves). *ARTHUR L. YOUNG, Vice-Principal, Redondo Union High School, Redondo Beach, Cal.*

Motion pictures have a definite place in my work because they are a helpful factor in stimulating the imagination and the desire to read widely. *DOROTHY LOCK, Pasco County High School, Dade City, Fla.*

As we are studying the short in particular this year, your magazine would prove very valuable. *MARION B. KELLY, Commercial High School, New Haven, Conn.*

It may develop a liking for worthwhile shorts as opposed to slap-stick comedy. *BERNICE WIESE, Forest Park High School, Baltimore, Md.*

I find the shorts very educational in many lines of school work. *ELIZABETH S. McMANUS, Oxford St. School, Worcester, Mass.*

Why doesn't some small "loop" house use just short subjects? *PAUL B. NELSON, The Scholastic Editor, Chicago, Ill.*

Many theatre managers fail to advertise the shorts by name, thus causing many to miss the shorts that they are particularly interested in. *LUCILLE T. CARNAHAN, Natchitoches High School, Natchitoches, La.*

Would like to see fewer double features. *WARD VERSEPUT, Helios Central High School, Grand Rapids, Mich.*

This is a fine idea. It is very helpful to those of us interested in promotion of use and appreciation of motion pictures. *H. S. BUSBY, Audio-Visual Project, State of Georgia.*

We would like to use this in connection with our Visual Education program and with our Junior Film Council work. *ELIZABETH M. CAMELLAN, Columbus School, New Haven, Conn.*

I am delighted with SHORTSTORY. I can make use of it in my teacher training classes. *A. R. WALLIN, Augustana College, Rock Island, Ill.*

I was much impressed with the possibilities for its use in the classroom. *CHAS. H. CROSS, University High School, Fayetteville, Ark.*

We think this is very fine. Keep up the good work. We know what is being made and what to look for in our local theatres. Thanks. *M. W. PRATT, Head of Visual Education, East Moline, Ill.*

A very interesting treatment of your subject. Yours is a most laudable ambition for there's still much work to be done. *MISS B. S. FARROW, Girls Vocational School, Baltimore, Md.*

SHORTSTORY lists just the sort of material we want to find. *M. I. SMITH, Head of Visual Education, Hibbing, Minn.*

The publication is valuable, but we have trouble seeing the shorts due to double bills. *R. KERCHUM, Oakland High School, Oakland, Cal.*

In my high school classes in English, I often utilize material being shown on the local screen. Incidentally, students may also use critical papers on films as extra credit work. *LAURA E. PRATT, Newport High School, Newport, Maine.*

(Continued on Page 18)

THE SHORT OF THE
Pe

OF ALL the "hobbyists" who have suffered the derision of their fellow man, there is none, perhaps, who has been so consistently derided as has the overnight camper and perennial picnicker. This unfortunate has been kidded about the uncomfortableness of sleeping quarters, the inconvenience of gathering wood and carrying water, the abusiveness of the neighboring mosquitoes, and most of all, about the food he eats.

While the first three problems are not so easily solved, the food question is another matter, easily and effectively managed, or so it seems after watching a cooking expert display her ability in the great outdoors.

To the rescue of the nation's campers-out comes Prudence Penny, maestro of culinary endeavor, who, in her latest short subject for Metro-Goldwyn-Mayer, "Penny's Picnic," banishes the eternal bacon and beans from the camper's menu once and for all, showing how simple it is to prepare fine meals over an open fire. While commentator Pete Smith's mouth waters almost audibly on the sound track, Prudence exercises her resourcefulness and the result is as fine a meal as is usually prepared in the most modern kitchen.

For the filming of "Penny's Picnic" the entire cast went on location fifty miles from Hollywood. Camp was established alongside of beautiful Malibu Lake amid the green trees of the Sierra Madre mountains. Filmed in technicolor, the picture catches the awesome beauty of the place, using it effectively as a background for the story.

With complete camping paraphernalia, tents, fishing outfits, collapsible boats, campfire equipment and the like, Prudence and her three friends, Mazie, Nick and Louis, set out on a "back to nature" jaunt.

Mazie and Nick have trouble, in the first place, making the fire. They finally start a great flaring fire instead of the small steady flame that Prudence requires for cooking.

Making her stove, Mazie places four rocks in a square, sets a grate on it, and tries to cook that way. But, as soon as anything is placed on the grate, the entire contraption tips and spills. Penny suggests using four tin cans, filled with sand and placed in a square. An overturned frying pan, she demonstrates, makes a practical grill, and a pot inverted on the grill makes an acceptable oven.

Mazie's big treat was a large thick steak, but it fell into the fire and was burned. So the prudent Penny thinks of the fish in the lake a few yards away. She catches them, and lets them stand a few moments in fresh water to which a teaspoon of soda and a teaspoon of vinegar have been added. This rids the fish of their muddy taste. Cleaning and frying are the only remaining chores.

Prudence then drains the juice from a can of freshly opened vegetables putting them in fresh water to make them appear and taste as if they had just been picked.

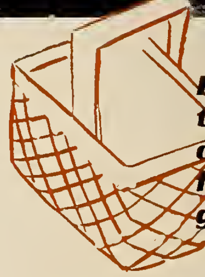
To prepare her potatoes, Prudence opens one end of an old can and punches holes in the other end, on which she grates the spuds. This done, she is soon ready to hash-brown them. Mazie had the idea, but forgot to open one end of the can and the vacuum forced the potatoes into the can.

Mixing batter and placing it in the improvised oven, Prudence now has her desired biscuits. A mixture of canned cranberry sauce and peanut brittle, topped by thick whipped cream, makes the delicious dessert.

Most people think they can prepare really good coffee, but any connoisseur will readily agree that very few can, especially on a camping trip. For instance, Mazie, and many others, will put the coffee into a kettle of water and bring it to a boil. It boils all right — right over the kettle and into the fire.

The correct way, according to Prudence, is first to boil the water and then add the coffee plus an egg shell. The shell forces the grounds to the bottom, leaving clean tasty coffee. The addition of a little sugar and cream leaves little to be desired.

As pictured in technicolor, the camper's table now includes a sizzling platter of golden-brown fried fish, brown-hashed potatoes, fluffy golden biscuits, steaming coffee, freshly greened vegetables, yellow and red dessert topped by heaps of whipped cream, and golden bantam corn-on-the-cob.



Food for thou
the campfires
cookery and
fering helpfu
got to have

Looking at the picture, Mazie remarks, "No wonder most people have no fun on their campaing trips. They don't know how or what to cook."

In addition to Miss Penny, the others in the cast of "Penny's Picnic" are Sally Payne, who has been seen recently in the

BISCUITS ON A PICNIC . . . used to be something to dream about. But along came Prudence Penny, home economist of the Los Angeles Examiner, with a simple method of mixing muffins in the great outdoors. "When ants get into the bread," says Prudence, "a box of biscuit mix always comes in handy."

OUT OF THE FRYING PAN . . . and into the fire, isn't a figure of speech but a statement of fact for most campers-out who've seen their choice steak flop into the ashes and ruined by an unsteady stove. Prudence suggests a solid foundation of four tin cans filled with sand, and inverted.

WHAT'S A STOVE WITHOUT AN OVEN? . . . Nothing. So Miss Penny procedes to make an oven. Mixing a little ingenuity with the implements at hand, she inverts a frying pan, puts it on the stove and places a large inverted pot upon it. It isn't thermostatically controlled, but it works.

NTH
ny's Picnic

'ete Smith's cook's tour of
ith Prudence Penny, famed
ld economics expert . . . of-
'or hungry campers who've
those wide open spaces!

shorts, "Modeling for Money," "Follow the Arrow" and "Fisticuffs," Phillip Terry, who has recently signed a new M-G-M contract, Harry Tyler, one-time sports reporter, and Hooper Atchley.

Jack Chertok produced from a script by Robert Lees and Fred Rinaldo. Will Jason directed.

Exploitation ☆ ☆ ☆

SUCCESSOR to Pete Smith's two previous Prudence Penny subjects, one of which won an Academy Award and both of which established new short subject publicity records, "Penny's Picnic" is a short of decided boxoffice significance. As such, it merits more than ordinary attention in newspaper advertising, lobby displays and in all forms of exploitation.

Although in this case the cooking is chiefly of the outdoor variety, the fact remains that food is a subject representing either a pleasure or a chore to everyone who eats, which gives any picture offering a better knowledge of its preparation a pretty wide boxoffice appeal.

Whether or not Prudence Penny's syndicated column appears in your locality, a newspaper tieup can and should be included in your campaign. Every newspaper has an equivalent person acting as a home economist and cookery expert and your tieup can be based on the thought that household hints similar to those imparted in your film are to be found day after day on the home and food pages of the So-and-so newspaper. Papers can take advantage of the increased interest in such material which your film is bound to create by using a series of tieup promotional ads. If their cooperation is sufficiently extensive, you might want to give the newspaper's cooking page a one-frame screen announcement at the end of "Penny's Picnic."

Get your newspaper to sponsor a cooking competition among domestic science classes of your public schools, with their home economics editor as the judge. Let the winning class stage a public demonstration of their skill by making sample goodies in your theatre lobby or in a downtown department store during your engagement. Merchants will supply all needed foodstuffs and cooking equipment and they will run newspaper ads to announce the event in the bargain!

A similar competition can be staged between local Boy and Girl Scouts, Campfire Girls, etc., for the best camp meal prepared in a specified time. Let them bring their own utensils and make their own fires in a centrally located city park where a group of local housewives will referee the proceedings and select the winners.

Another idea which will provide highly amusing material for your newspapers is a contest in which the chefs of various local hotels and restaurants are invited to compete against each other in preparing a meal out of doors. Hotels and restaurants will enter their chefs for the publicity they will receive and all food prepared in the contest can be served to a group of hungry down-and-outers who might also act as the judges.

Through your newspaper or a local radio station, offer guest tickets and other prizes for recipes especially suitable for the campfire. Best recipes received might later be distributed in printed form by a food or housewares concern, with generous space allowed for announcing your playdate.

The seven publicity stills reproduced here will provide attractive art for newspaper home economics pages. They are included in the regular still set available at M-G-M Exchanges.

A booklet of special publicity stories has already been sent to all newspapers using the Prudence Penny syndicated column. This special publicity aid is also obtainable, without charge, by addressing a request direct to M-G-M SHORTS STORY, 1540 Broadway, New York City.

Also available at M-G-M Exchanges is a special exploitation set of five tieup stills illustrating various food products used in the picture. Maxwell House coffee, Bisquick, Sperry flour, and S and W and Iris canned goods.

The Prudence Penny Cookbook, published by Prentice-Hall, Inc., will be placed on sale in book and department stores thruout the country about the middle of January. Extracts from this book may be quoted, with proper credit, of course, for newspaper stories. The book also provides innumerable coop ad and window tieup opportunities and will serve idealy for prize awards in various local contests.

ROLLING IN DOUGH . . . There's a wealth of new ideas in Prudence Penny's latest short, "Penny's Picnic." One of them is baked corn. "By baking corn in a blanket of dough," says Miss Penny, "the moisture in the corn cooks it. And the original flavor, usually lost in boiling, is retained."

TWO VEGETABLES ARE BETTER THAN ONE . . . Pete Smith learns under Prudence's tutelage. She pours the tomatoes into the stringbeans, not only giving the beans a delightfully different flavor, but also cleverly conserving dishes. And this is important on a camping trip—remember?

GONE ARE THE DAYS OF CANNED BEANS . . . Prudence has banished that doubtful diet from the picnickers menu. To a meal of fried fish, corn-on-the-cob, scalloped potatoes and fluffy biscuits, she adds the piece de resistance, a dessert of biscuits with fresh berries and whipped cream. Yum!

ALFALFA'S AUNT

In the seventeen odd years that the Our Gang starlets have been entertaining youngsters of all ages via the screen, they probably have gotten themselves into every imaginable type of childish mischief. But in their most recent film, "Alfalfa's Aunt," they go in for a type of entertainment usually reserved for adults — an honest-to-goodness murder plot.

So, for this new departure in Gang films, Metro-Goldwyn-Mayer's youngest director, George Sidney, made another departure from precedent, introducing adult actors to share honors with the kids.

The story is concerned with Alfalfa's spinster aunt, Penelope, who arrives for what looks like another lengthy visit. Penelope, it seems, is addicted to varying hobbies. On her last visit she made Alfalfa pose while she modeled a bust of him in clay. This time she fancies herself a mystery writer.

During the absence of his father and mother, Alfalfa mistakes a plot written by his aunt for an outline of his own doom. Gathering the Gang around him he reveals that there is a plot afoot to destroy him. The Gang decides to remove everything from the house that the aunt might use for her nefarious deed. Porky starts with the bathroom, spilling contents of medicine bottles into the tub. Buckwheat proceeds to remove knives, forks, meat cleavers, breadsaws and the like from the kitchen, while Spanky places Alfalfa's "bust" in the bed in place of Alfalfa.

To continue her novel, Aunt Penelope has retired to her room. When she hears noises in the house she screams for the police then runs in to warn Alfalfa that there are burglars in the house. When she touches the cold "bust" in his bed she is convinced that he has been murdered.

At this moment Alfalfa's parents arrive and the Gang surrounds Aunt Penelope, thinking they have done a nice piece of work in preventing a murder. It turns out to be too much for Penelope so she decides to leave. Alfalfa's father tells the Gang it was worth the excitement to get rid of the aunt and he duly rewards the Gang with a crisp dollar bill.

Two newcomers to the Gang fold, Leonard and Slapsie, are to be seen in "Alfalfa's Aunt." The adults are Barbara Bedford as Alfalfa's mother, Billy Newell, as the father and Marie Blake, as the aunt.

Our Gang!

PRACTICAL JOKER

One plague, it seems, that is always with us is the practical joke — that offspring of a sadistic mind which has as its result the utmost discomfiture of its victim.

For information regarding practical jokes of all sizes and varieties see any member of the Our Gang troupe, for in their new comedy, aptly titled "The Practical Joker," they suffered all kinds of aches and pains for the sake of their art.

At the opening of the film the Gang is discussing with Darla Hood the strange happenings in the neighborhood. For the past several weeks they haven't been able to do anything or go anywhere without having some untoward event inevitably occur. As they are talking, Alfalfa is attracted by a piece of string hanging from a tree. Giving it a yank he is deluged with flour from a bucket concealed in the foliage. This, the now ghostly Alfalfa points out, is a sample of the atrocities which are constantly being perpetrated.

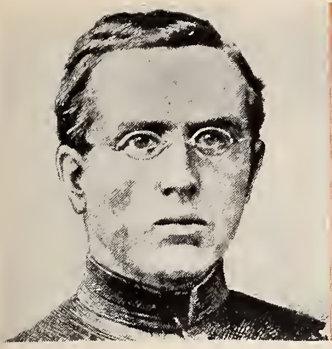
When the Gang departs, Butch calls on Darla and tells her he is responsible for the jokes. The Gang overhears this confession and decides to reciprocate in kind for all their suffering.

By a subterfuge they manage to obtain Butch's birthday cake from the bakery and conceal a firecracker in the big center candle. The cake is then delivered to Butch's house.

But at the party, the Gang is called into the kitchen by Butch's mother. She tells them they are to carry the cake to Butch because they are his best friends. The Gang tries to alibi their way out but she insists and lights the candles. Spanky, Porky, Alfalfa and Buckwheat carry the cake with their eyes glued to the sputtering center candle. As they march Alfalfa squeakily sings a birthday song and when he strikes the highest notes there is a muffled explosion.

The next moment finds the Gangsters, each with a piece of cake splattered on his face. Alfalfa licks his lips and smacks them together happily. The Gang has had its revenge and it was sweet at that.

Director George Sidney and the Gang are reunited for the fourth consecutive time. Hal Law and Robert McGowan collaborated on the screenplay. Jack Chertok produced.



THE REAL Father Damien, a Catholic missionary of the Picpus Order, whose heroic service has received Hollywood recognition in a new Corey Wilson short.

THE REEL Father Damien as portrayed by Actor Tom Neal. The remarkable resemblance achieved is a striking example of the Hollywood art of make-believe.

The Great Heart

History records no more inspiring story than the heroic sacrifice of Father Damien who suffered a fate worse than death in order to bring God's comfort to the lepers on Molokai Island.

THUMBING through the pages of history, one occasionally comes upon the story of a person whose life was devoted to aiding mankind, who, in the face of certain death, never swerved from his purpose, never hesitated a moment in carrying out his ideals. The little Japanese doctor, Noguchi, who inoculated himself with deadly yellow fever germs and willed his body to science so that it might discover how the bacteria killed him, was one of these martyrs. Florence Nightingale, who went into the Crimea during a raging typhus epidemic to administer to the suffering, was another. And then there's Father Joseph Damien de Veuster, a Belgian priest.

The story of Father Damien's life is probably as outstanding an example of personal sacrifice as can be found in the span of recorded history. Now, in his latest miniature for Metro-Goldwyn-Mayer, "The Great Heart," Carey Wilson whose principal hobby for many years has been the study of man, his mental, moral and spiritual reactions in given situations, brings the life of Father Damien to the screen, depicting an almost unbelievable tale of Christ-like sacrifice.

On March 19, 1864, the Catholic Missionaries of the Picpus Order arrived in Honolulu. The youngest among them was Father Damien. At the time of their arrival, leprosy was the scourge of the island, consistently decimating the population and threatening it with extinction. In order to check the plague, the Quarantine Service ordered all lepers isolated on Molokai Island. No one was permitted to visit them upon pain of never being allowed to return again to the mainland.

Father Damien realized that here lay his opportunity to perform his greatest service to humanity. He volunteered to live among the lepers on Molokai, severing himself for the balance of his life from the outside world.

When the Father began his inspection of the island, he discovered a living hell on earth. The lepers were living in revolting filth and squalor. They would do nothing to better their living conditions. And since the Father was not one of them, they would have nothing to do with him. So Father Damien with a handful of followers, set about to rebuild the colony. Burning the dilapidated huts he constructed sound and comfortable bungalows. He cleaned up the island and gave it its first sanitary drinking water. Working ceaselessly year after year he finally converted the colony into a modern civilized community.

One evening, Father Damien placed his feet into a pan of boiling water and, to his amazement, he burned one foot, yet felt no pain in the other. He had always opened his sermons to the lepers with the words, "My brethren!" But on the Sunday following his discovery he used the words, "We Lepers!" Immediately word was spread that the Father had succumbed to the dreaded disease. No longer was he any different from the other inhabitants of the island. The hatred of the outcasts turned to love for his good deeds.

After his death, Molokai itself became his monument and in 1936, the Beligum Government had his body transported home with military honors.

Tom Neal, New York stage actor portrays Father Damien. The film was directed by Dave Miller from a script by Morgan B. Cox. Jack Chertok produced.

Exploitation ☆ ☆ ☆

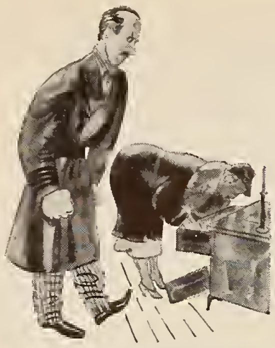
SELDOM has the screen told a more powerful and inspiring story of personal sacrifice than this true account of Father Damien's heroic service to mankind. Here, indeed, is a fitting topic for a sermon from the church pulpit. With this thought in mind, arrange an advance screening of "The Great Heart" for a group of local clergymen, particularly those of the Catholic faith. Suggest that some special tribute to Father Damien be included in the services of all local churches during your showing of the film.

A special screening of "The Great Heart" in a nearby seminary or monastery, will provide interesting copy for a newspaper feature story, especially if the institution does not regularly show motion pictures.

Many similar stories of outstanding valor and sacrifice are to be found on the shelves of your public library. Get your librarian to prepare such a list of recommended reading which, together with an announcement of your film, can be printed in the form of a bookmark. Stills from your picture can also be used for window and bulletin board displays at local library branches.

LEPERS ON THE SCREEN and another problem for the make-up man! "The Great Heart" depicts the deplorable conditions on the dreaded Molokai Island leper colony as Father Damien, heroic Catholic missionary, found it in 1864.

How to Sub-let



Let those who would sub-let let Benchley let them in on the secret of letting well enough alone!

When the average person has something to complain about he may write a letter to the editor or run to his nearest neighbor to bare his troubled soul. But when Robert Benchley bucks up against a situation that needs denouncing, normally enough, he turns to the motion picture. Thus, when he recently found himself in the middle of a candle that was burning at both ends, he rushed to the screen to give voice to his pet peeve of the moment.

It seems that he had some idea of subletting his Hollywood apartment, prior to his journey to New York, and, under the illusion that this was a simple procedure, set about to put his decision into effect. But after a nightmarish session with subleasers and landlords, Benchley came to the conclusion that there is no justice in the world for a poor tenant.

"First of all," Benchley laments, "my tenant wanted to pay me less rent than I had to pay the landlord, and besides he wanted to charge me for the use of my own furniture. Not only that but my tenant complained to me about lack of heat, too much noise, leaking faucets and stuck doors. And as if this wasn't enough, the landlord complained to me about my tenant. He was too noisy, or destroyed fixtures or cluttered up the hallways. Between the two I had to think twice to make up my mind. And I did. And I found out that I was going — to New York, to be specific."

But before Mr. Benchley left for the East he recorded the episode on celluloid that others might be forewarned of the hazards and pitfalls of the sub-lease. In the film, "How To Sub-let," the latest in his series for Metro-Goldwyn-Mayer, he is seen in the throes of landing a tenant for his apartment. Under the direction of Roy Rowland the film opens with Benchley's screen wife leaving for church while he stays home to show his apartment to any prospective sub-letters who might be shopping in the neighborhood.

He is half-asleep and clad in pajamas when the agent turns up with a large, determined woman and her hen-pecked husband. Leaving the couple in Benchley's care the agent departs. Benchley, noticing a big burn in the sofa upholstery, rushes to cover it up. In doing so his pajama pants cord breaks and as he grabs for them he knocks over a table, spilling tobacco all over the floor.

Needless to say, all this doesn't make a very good impression on the visitors. Laughing weakly, Benchley sits down to regain his composure but loses it for good when the chair, the only one in the house with weak legs, collapses.

The woman complains of the heat so he hurriedly opens the window. But an undesirable view makes him decide to close it and turn off the radiator, which proceeds forthwith to clang and bang.

Somehow having a facility for bringing to light all the disadvantages of the apartment, Benchley makes such a sad mess of the job that the potential tenants leave in disgust. Whereupon, Benchley returns to his sofa with a sigh of relief.

Robert ★ Benchley

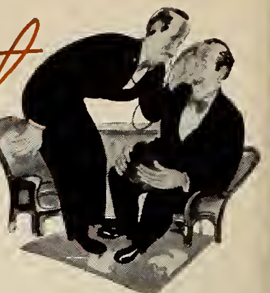
Exploitation ☆ ☆ ☆

One of the outstanding boxoffice personalities in the entire field of short subjects, Robert Benchley offers greater name value on theatre marquees than the stars of the average feature picture. Intelligent showmen make it a practice to give all Benchley releases due prominence in their newspaper ads, lobby displays and in all exploitation activities.

Benchley's new "Melody and Madness" radio show, sent over the CBS network every Sunday at 10 p.m. by the makers of Old Gold cigarettes, has been an instantaneous success. Here is an opportunity to land extra Benchley publicity on newspaper radio pages and to obtain ticket-selling spot announcements on your local station immediately following his broadcast.

"How To Sub-let" provides a natural tieup with newspaper want ads. Get your classified advertising manager to use a series of display promotion ads illustrated with stills from "How To Sub-let." You might also offer to provide guest tickets to be given all persons sub-letting a house through the want ad columns on your opening day. A contest might also be arranged in which guest tickets are awarded to sub-tenants who write letters best expressing how the want ads have helped them.

Mental Poise



Benchley, Benchley, who's got the Benchley?...if there's anything funnier than Benchley it's TWO Benchleys!

In his long and distinguished career as America's number one screen soloist, Mr. Benchley has been described by many names. Perhaps the only thing that he has not been called is a schizophrenic or victim of a split personality complex. And it is precisely this malady which overtakes Mr. Benchley in his current screen effort, "Mental Poise."

Roy Rowland, directing the Messrs. Benchley for the eleventh consecutive time found himself a bit confused during this ordeal. The only rational person who had anything to do with the short was actor John Butler who attributes his stolidity of mind to the fact that he didn't care which Mr. Benchley was Mr. Benchley.

To get down to cases, the fashionable society doctor, Delford Q. Benchley, one day decides that he owes something more to his profession than he has contributed in the past. So, boldly abandoning his practice, which consists primarily of holding hands with wealthy neurotic dowagers, he chooses, as his contribution to medical posterity explorations in the field of psychiatry.

Dr. Benchley has just dismissed a victim of advanced goctophobia, or, as he explains, the fear of falling from low places such as milk pails or suitcases. His next patient is Messavid Osterdunk, an upholsterer from Uruguay. Osterdunk manifests unusual symptoms from the start. As he enters the office it is apparent that he is an exact replica of Dr. Benchley, himself. Seeing the patient, the doctor's secretary and office boy faint, a procedure duplicated by the doctor a moment later.

However, the patient manages to revive the doctor who proceeds forthwith to examine his caller. Asking his double several personal questions, as is the wont of psychoanalysts, he is stopped by the patient's resentment. Then the good doctor, infuriated by the patient's resentment, does a little resenting on his own part, winding up, for the second time, in a dead faint. When he comes to, it is too late. The patient has taken over the doctor's chair and imagines himself to be the doctor.

Too many faints have weakened the doctor's mind as well, so he is easily led to believe that he is the patient. The former patient, now doctor, starts asking the former doctor, now patient, several personal questions which are all answered willingly. Receiving a prescription for mental relief, he leaves the office, walking over the prostrate forms of his own secretary and office boy.

Aspirins will be served.

Amazing paradox in the life of Alfred Nobel...His genius gave the secret of mass destruction to the war mongers . . . in retribution, he spent the remainder of his life and fortune to perpetuate the cause of PEACE!

The Story of ALFRED NOBEL

STRANGE it is that the one man in history who is considered to have been a man of peace beyond question, should be the very person who contributed most heavily to the forces of destruction. Yet the whims of fate, apparently guided by a satanic hand, are responsible for this seeming paradox in the life of Alfred Nobel.

Because of the annual Nobel Peace Awards, people have come to remember the man as one who devoted his life and his fortune to the end that war be banished from the earth. Not nearly so many people, however, are aware of the fact that he gave to the war-mongers in all countries, the secret of rapid destruction.

According to David Pressman, professor at the California Institute of Technology and an authority on the subject, Nobel feared that his life's work, unless properly used, would eventually ruin the world. Pressman quotes the scientist as saying that "future generations will wage war with disease microbes and by throwing explosives on open towns. Thousands of innocent women and children will be killed, if mankind is not deterred — the result will necessarily be mutual extermination."

With this feeling, Pressman states, Nobel, during the latter part of his life, did all in his power, by making speeches and generous donations, to fight against the forces that he felt were dragging the world inevitably toward war.

Nobel is dead now but his Peace Prizes live on to perpetuate the cause he adopted, the cause of "peace on earth, good will toward men."

In this mysterious, dramatic figure, the Metro-Goldwyn-Mayer commentator, John Nesbitt, saw not only potential screen story material but also the opportunity to do his own bit in promoting peace. So, after lengthy research with Douglas Foster, he brings to the screen the story of Nobel's life, as the next subject in his "Passing Parade" series. Mr. Pressman aided with his technical knowledge in filming the subject which is titled "Am I To Blame?"

The story opens with Nobel, already thirty-five years old and a capable chemist, working in his laboratory. For ten years he has been experimenting to find something that could be mixed with nitroglycerine, that would make it safe for use.

He finally discovered a formula by accident when he dropped a flask of nitroglycerine on some clay packing. Instead of blowing up, the chemical was absorbed by the clay. Nobel had blundered upon the answer to the problem that he had slaved years to discover. He named this new explosive after the Greek word for power — "dynamite."

The success of dynamite as an aid to humanity was overwhelming. Nobel rose rapidly to a position of fame and wealth. But the world soon found dynamite was even more valuable as an instrument of war and Nobel was decorated by many countries for his great discovery.

He was so overwhelmed by the hundreds of honors that were continually being bestowed upon him, that he did not realize the untold misery his explosive was causing until an elderly woman persuaded him to decorate her son with a medal the lad had won for bravery. The boy lay in a hospital with dozens of others, all dying because of dynamite.

On the spot Nobel determined to undo some of his own work. He returned to his laboratory and worked day and night to discover a substance more terrible than dynamite. He hoped to conquer war with terror.

Nobel's health failed, however, and doctors refused to allow him to work, so he turned to giving lectures on peace and making huge donations to all worthy peace organizations and societies.

Before he died, Nobel hit upon the idea of leaving his millions to humanity, to be used for promoting peace — hence, the present world-famous Nobel Peace Awards.

Joe Newman, after the success of his first directorial effort, "Man's Greatest Friend," was selected to direct the production. Paul Guilfoyle portrays Nobel and Ealeanor Wesselhoeft is seen as the mother of the dying boy. Gene Coogan plays the dying boy and Lalo Encinas is the God of War.

Exploitation ☆ ☆ ☆

WITH FRONT pages everywhere reflecting the threat of another world war, the cause of Peace is at this moment a subject of grave and immediate concern. A screening of this stirring story of a man who unwittingly contributed implements of death and destruction to the war lords and devoted the remainder of his life to efforts of atonement will provide perfect material for your newspaper editorial writers.

The present widespread interest and activity in the cause of Peace makes this true story of the life of Alfred Nobel a picture of timely importance from an educational point of view. An advance screening for your local school and library officials will assure their cooperation in bringing it to the attention of school pupils and the reading public.

With the world diplomats today advancing one Peace plan after another, almost every individual has his own private theory for the prevention of war. In connection with your showing, get your newspaper to feature a contest in which readers will receive guest tickets and other prizes for the most original ideas to insure Peace.

A newspaper poll in which readers name as their own candidate for the annual Nobel Peace Award the person who in their opinion has done the most during the past year to further the cause of Peace is another timely tieup idea. Their reasons for their choice are submitted with every nomination to provide a basis for judging.

For advance lobby or window display purposes, exhibit a number of shells of various sizes with a small artillery piece or trench mortar borrowed from a National Guard unit together with stills from your picture and copy "Who is the man responsible for these deadly implements of modern warfare? . . . see, etc."

A ghost figure attired in skeleton tights, wearing a trench helmet and shouldering an Army rifle to represent a dead soldier is a striking and effective ballyhoo idea.

MEN OF Steel

MUSICAL REVUE
NED TO THE TIMES
ON WITH THE GREASE
OFF WITH THE GREASE PAINT
LABOR UNFAIR TO CAPITAL
TAKE OFF THE MAKE-UP AND WE'LL MAKE UP

FOLLOWING the pattern set by Broadway, Hollywood seems to have abandoned the practice of building musical comedy plots around college co-eds or other frivilous phases of life. Currently, the film capital is releasing a film with social significance, a "genuwine" labor-capital controversy — set to music.

The Metro-Goldwyn-Mayer production is titled "Men of Steel." The film concerns the workers in the Hoamy Foamy Washing Machine Company who decide to put on a play right in the environs to which they are accustomed. A recent discovery of the M-G-M talent scouts, Kenneth Stevens appears in the musical opposite Doris Weston, who portrays the boss' daughter. Miss Weston has appeared in other two-reel musicals, her last being "It's In The Stars." Others in the cast are such old-timers as Harry Myers, King Baggot, Larry Wheat, Eddie Kane and the screen's first matinee idol, Maurice Costello, returning to motion pictures after a lapse of many years.

The story begins on the day of the dress rehearsal for the company's annual revue. A Broadway producer is watching the rehearsal with an eye toward presenting the novelty in New York. The first number, called "The Play's the Thing," is being sung by the chorus just about the time the owner of the factory is attempting to call a board meeting to order.

During one of the songs the lights go out and someone on the stage lights a match until the number is finished. The Broadway producer thinks this is a wonderful touch and forthwith signs up the actors for a New York appearance.

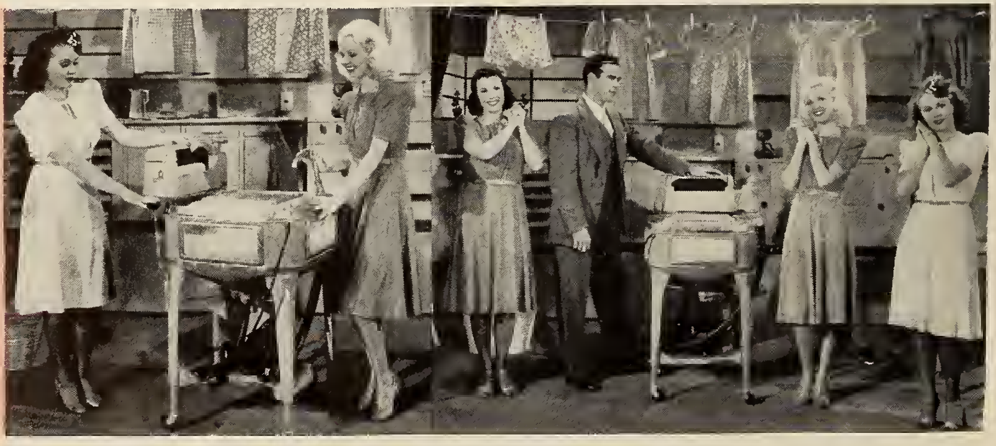
Just about this time the boss decides to call off the factory edition of the show because it has slowed up production. But the workers quit their jobs and head for the glamor of Broadway's bright lights.

On the opening night the boss and board members of the Hoamy Foamy Washing Machine Company arrive bright and early to picket the theatre. Before the curtain goes up they acquire a choice selection of overripe fruits and vegetables in order to express more clearly their feelings about the whole thing. However, upon seeing the first number they realize it is great advertising for Hoamy Foamy.

The boss' daughter learns that unless the workers return, her father will lose the factory, so she enlists the aid of the play's leading man to round up the workers and persuade them to return to their regular jobs. The boss agrees to put on a weekly radio show using his talented workmen as sole entertainment. Everybody is happy.

"Men of Steel" was directed by Broadway's ace dance director, Sammy Lee, who has previously been associated with no less than 162 musical ventures. Composers Chet Forrest and Bob Wright contribute two new songs to the film, "Men of Steel" and "The Play's the Thing." Another original is "The Wash-tub Song" written by Earl Brent.

MAYTAG WASHER TIE-UP... Special exploitation stills shown at the right are available at all M-G-M Exchanges. Use them for ad and window tie-ups with local Maytag dealers.



The screen tears a typical page from the Police Blotter to depict the problem of juvenile delinquency . . . of minors who marry too soon and learn too late they cannot live on love . . . who run away from home and straight into the arms of the Law!

THE WRONG WAY OUT!

DESPITE the astonishing increase in the number of crimes committed by persons under twenty-one years of age, few of them are premeditated. The reason for the crime, as entered in the record in an overwhelming majority of cases, is "spur-of-the-moment impulse." This, at least, lends credence to the belief that there is no increase in congenital criminal traits. Rather, it seems to indicate that it is the pace of current society which stimulates a premature desire for independence and freedom, attainable, so many youngsters believe, only by severing family ties and starting out on their own.

From the official archives of police departments in many states Metro-Goldwyn-Mayer has selected what authorities consider the case best suited to show the folly of adolescent impatience, as the theme for "The Wrong Way Out," latest edition of the "Crime Does Not Pay" series.

Karl Kamb, assigned to write the screenplay, spent six months doing research on the subject. The story which he and production chief Jack Chertok, finally chose as the typical case concerns a young couple who married when they were unemployed and financially unable to take care of themselves. This situation, Kamb reports, crops up with amazing frequency in case histories of juvenile delinquency. A great many youngsters regard running away from home as a short cut to independence, he states, and the records show that this youthful impatience, coupled with false pride which restrains youngsters from returning home admittedly licked, is in many cases the first step toward a criminal career. Destitute, they refuse to turn to their families for aid or council; instead, they turn to crime.

"The Wrong Way Out" opens with Windy Jones, a boy of twenty, and Ann Stevens, seventeen, eloping to the big city, planning to live on love, if necessary, their parent's pleas to the contrary notwithstanding.

It isn't long, however, before their money runs out and they go looking for jobs. But none are available for young inexperienced adolescents, so Windy is forced to sell his car.

A few more days of struggle and it is only their pride which prevents them from returning to their parents. Windy finally gets a job as a bus boy in a night club, then talks the manager into hiring Ann as a hat-check girl.

One evening as they are cleaning up the place, a drunk staggers in and falls asleep in one of the chairs. Windy sees a large wad of money sticking out of his pocket, and without any regard for the consequences, he takes it. Then he and Ann run away. The police learn of the incident and go in search of the fugitives. But they are tipped off in time by a friendly fellow-employee who suspects their guilt.

Having spent most of the money on clothes and a good time, they just have enough to get them out of town. Police guards at the bus and train depots frighten them, however, so they go to a garage to rent a car.

Having selected one, as the garage attendant is carrying their luggage to the car, Windy sees his chance and reaches into the garage's cash box. The attendant sees him, grabs a gun and holds the couple at pistol point while he phones the police. As they wait, Windy throws the attendant off guard and lunges at him. In the scuffle Windy is shot in the arm, but manages to get control of the gun. The attendant, in spite of Windy's threats and warnings, refuses to keep his hands up. Windy shoots him.

The police reach the scene in time to get the couple's description from the dying attendant. Windy, now thoroughly frightened, stops at a nearby drugstore and sends Ann in for medicine and bandages for his wound. Waiting outside, Windy sees a police car drive up, so he speeds away. The police give chase and Windy, driving with reckless abandon, crashes into a truck. He is killed and Ann is sent to prison.

Kenneth Howell portrays Windy. Linda Terry is seen as Ann. The film was directed by Gustav Machaty.

Exploitation ☆ ☆ ☆

DEALING with one of the most vital issues of the day, the problem of delinquent youth, "The Wrong Way Out" offers potent material for your newspaper editorial writers, juvenile court officials, Womens Club, Parent-Teacher Association and various other groups directly concerned with juvenile welfare. Invite them all to attend a special advance screening and enlist their active cooperation for your showing.

As a stunt which will focus deserved attention on your film, arrange with your city fathers to have a regular session of your city council convene at your theatre to consider the growing problem of juvenile delinquency as presented in "The Wrong Way Out." Here is a simple method of obtaining reams of newspaper space for your engagement.

There are many juvenile delinquency cases in the files of your local welfare department which parallel the story of "The Wrong Way Out." Recited by authoritative persons, these case histories will provide interesting material for several brief radio programs in connection with your showing. You'll find the radio stations willing to donate their time for such a worthwhile endeavor.

Another stunt certain to interest your newspapers would be a special screening of "The Wrong Way Out" in a local prison or penitentiary. The comment of several unidentified veteran offenders as to the need and the effectiveness of the object lesson presented in your picture will make seat-selling newspaper copy.

Boxoffice IN THE CLASSROOM

(Continued from page 9)

Because treatment of educational subjects in recent shorts is lively and far advanced over the static and often dull treatment given by educational groups, I, a teacher, shall be glad and thankful to receive your publication. *TOM McCORMICK, Delphi High School, Delphi, Ind.*

Excellent material for informal classroom discussions. My classes enjoy the reading. *MARY F. BEAUCHAMP, Fordson High School, Dearborn, Mich.*

It will bring before the minds of high school students the great value of shorts. *LORRAINE VUTER, Kellogg High School, Kellogg, Minn.*

heartily second the statement on page 3 of your Oct.-Nov. issue, that good shorts are better than a second feature, that they can make or break a show, and that M-G-M's in general are consistently the best. I have been booking for college showings the past three years. *REV. G. C. PETERSON, S.J., St. Mary's College, St. Marys, Kan.*

This is the only "movie" magazine which we have yet found to be suitable for use in a high school library. There is a real need for a truly high type "movie" magazine. I am sure the Pahokee Public Library would also like to receive this publication regularly. *MRS. BROWNING ROACH, Pahokee High School, Pahokee, Fla.*

We agree with you about the desirability of better short subjects with one feature picture, rather than double features. *ELNA C. KILDEGAARD, Muskegon Public Schools, Muskegon, Mich.*

The rise in importance of short subjects over a secondary feature makes this most interesting. *GLENDON P. GOOD, Central High School, Bridgeport, Conn.*

The Orpheum Theatre in Atchison doesn't have Bob Benchley nearly often enough. *THE ABBEY LIBRARY, St. Benedict's College, Atchison, Kan.*

I think the magazine is excellent. Thru it one can make an intelligent choice of the pictures and can also view them and teach them more intelligently and with more appreciation. *ORVILLE O. BRUNJES, Wood River School, Wood River, Ill.*

I find the SHORTSTORY magazine very interesting as well as helpful in carrying out our educational program in this school system. In some of our schools we have groups of students that study various motion pictures. *GLENN H. HIEMFORTH, Dir. Visual Education, Bakersville City School System, Bakersfield, Cal.*

Ice Antics

IT IS generally agreed that the very newest sport to catch the fancy of American entertainment seekers is ice skating. What heretofore had been considered some remote form of exercise for hardy outdoor types, has now become the favorite winter sport of today's glamour girls and their not-too-rugged boy friends, who, instead of lounging over cocktails now seek their fun — and they find it — on the slippery surfaces of the nations ice arenas.

Hollywood, noted for the keen ear it keeps attuned to current whims and fancies now brings forth, under the aegis of Metro-Goldwyn-Mayer, a film to expound the whys and wherefores of ice skating as a national pastime. In the short subject, titled "The Art of Skating," many of the bugaboos the sport holds for the uninitiated are summarily disposed of. For instance, that old alibi about having weak ankles is exposed once and for all as an imaginative figment having no basis whatever in fact. Another myth, to the effect that all people are not born with necessary requisites to become expert skaters, also goes by the board. In fact, the film is based upon the premise that anyone, by only half trying, can become a proficient skater.

Under the direction of David Miller, the film opens with a young man and his girl stepping onto the ice, the boy friend a bit wobbly on his pins, the girl, woman-like, skating away with a better exponent of the art.

Our young man, thoroughly aroused and vengeance bent, calls upon the instructor for succor and the film is off to a step-by-step exposition of the rudiments of the art.

First the lad is informed that snug fitting shoes are of the greatest importance, the size of the skate itself being of little consequence. The youngster then learns that the first principle is to glide along on one foot with knee slightly bent, shifting the weight of the body just as the other foot strikes the ice, in order to obtain fullest momentum. The inside edges of the skates, the instructor points out, are used for propulsion, the outside ones for turning, also for fancy and figure skating.

After a time our young novice masters the elements of skating but as he proudly displays his ability for the benefit of his girl friend who has returned repentent, his nonchalance is somewhat shaken when he sees little eight-year-old Phyllis Thompson, whirling and pirouetting on the ice with all the aplomb of a mature pastmaster.

From this point the film depicts four of the nations finest amateur figure skaters, including Miss Thompson, Pat Merifield, May Ross and Sparky Bourque, executing the difficult feats and figures that require years of painstaking practice. The short concludes with a view of a spectacular ice follies revue.

Exploitation ☆ ☆ ☆

BECAUSE of the interest your showing of "The Art of Skating" will stimulate in their sport, all ice clubs and skating arenas will be more than willing to lend their cooperation. Ask them to send a postcard announcement of your showing to their mailing list, also for permission to let your lobby artist paint a sign announcing your showing on the ice floor itself.

With the increasing popularity of this sport, get your newspaper to sponsor a public skating lesson for beginners of all ages. Select several outstanding local skaters who will volunteer to act as instructors and arrange to use the facilities of your largest indoor ice rink.

Department stores and womens specialty shops nowadays ars featuring large stocks of special skating costumes, such as the practise of this sport really requires. For additional publicity, as well as direct boxoffice advantage, cooperate with your local stores in staging an Ice Fashion Revue in connection with your showing of "The Art of Skating."

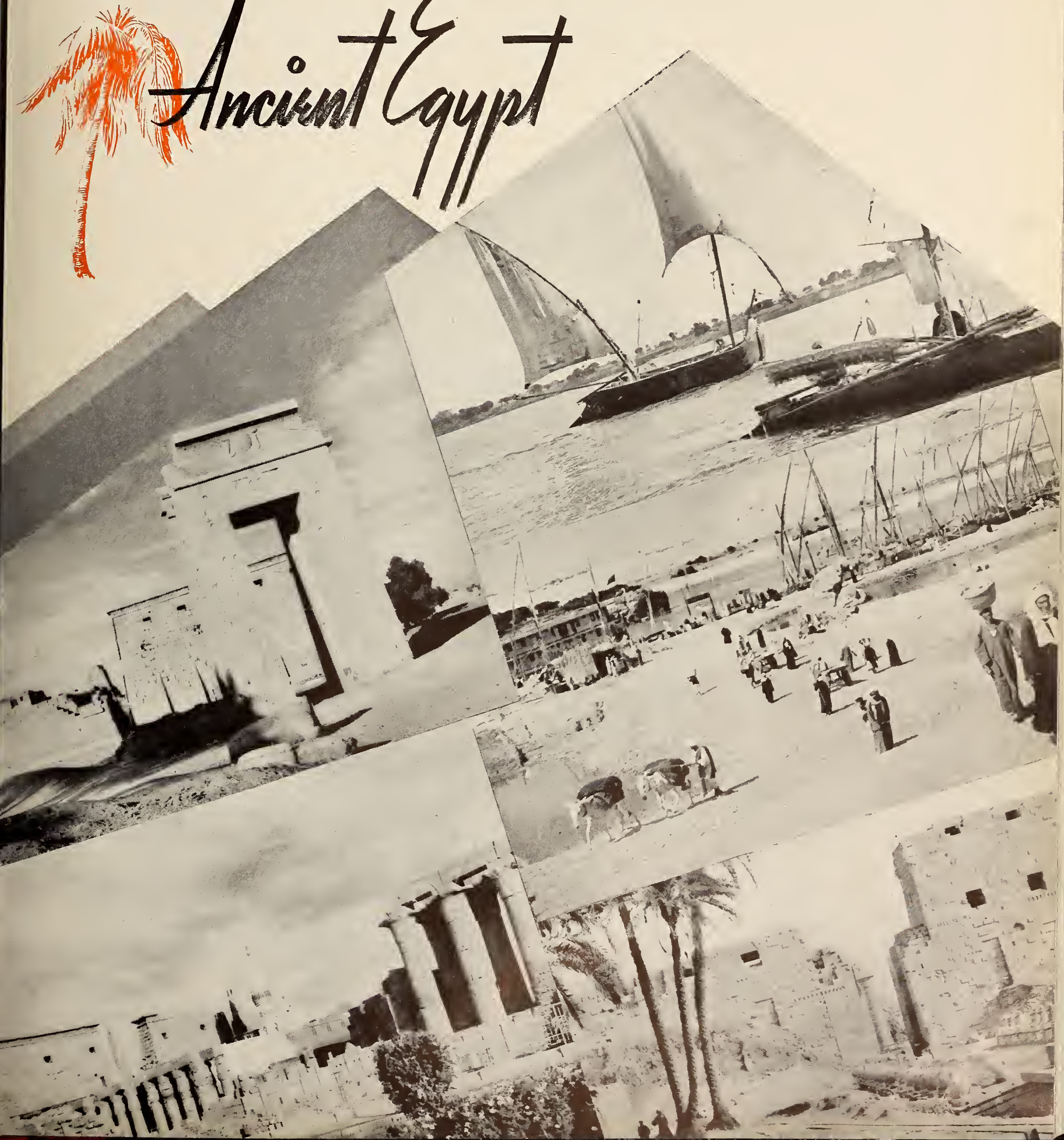
Ancient Egypt

PICTURE after picture in the long series of FitzPatrick Traveltalks has depicted the great capitals and busy cities in all of the world's five continents and not a few of the larger island communities. But for his latest film, FitzPatrick turns back the hands of time some three thousand years to catch the unbelievable splendor in the lands of the mighty Pharoahs, "Ancient Egypt."

Opening with a view of the gigantic Pyramids, the cameras travel up and down the Valley of the Kings, pausing at the tomb of Tut Ank Amen, young Pharoah of the eighteenth dynasty who died at the reputed age of twenty-four. When his tomb was opened, the narrator relates, the priceless treasures that were found in it startled a modern world and re-awakened interest in the Valley of the Kings.

Next to be seen in the film is Luxor, site of the ancient city of Thebes. The Temple of Luxor, built about fifteen hundred years before the birth of Christ still stands as a remarkable tribute to the architectural achievements of the ancient Egyptians.

Others views in the film are the Avenue of the Sphinx, the famous Karnak column and, lastly, the native Egyptians, many of whom have changed so little since the days when their civilization was the greatest in the known world.

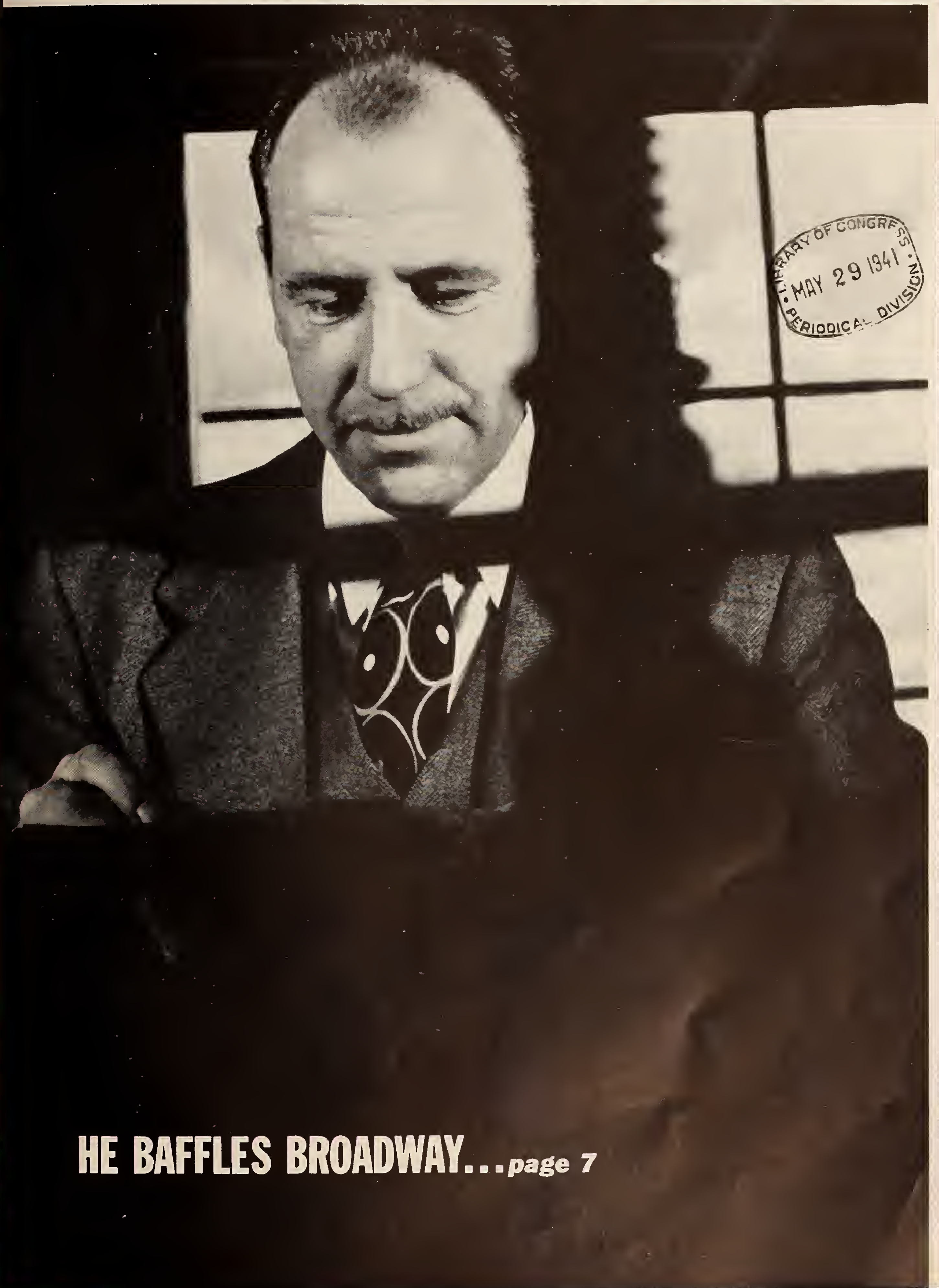


LOOK WHAT LITTLE LEO'S DUG UP NOW...

Up pops the first big surprise of the New Year . . . Leo Jr.'s nation-wide contest offering Short Vacations for showmen who sell shorts . . . turn now to Page 3 and learn how YOU can go places with little Leo in 1939.

METRO-GOLDWYN-MAYER'

SHORTS STORY



LIBRARY OF CONGRESS
MAY 29 1941
PERIODICAL DIVISION

HE BAFFLES BROADWAY...*page 7*

FOR
FEBRUARY
1939

ALL ABOARD ALLEZ OOP LET'S GO

STEP ON THE GAS

DIVE IN GIVE 'ER THE GUN SWING I

. . . all of which means Last Call in M-G-M's nationwide contest offering

Short Vacations

FOR SHOWMEN WHO SELL SHORTS

First Prize: All-expense trip via American Airlines to

M-G-M STUDIOS *OR **WORLD'S FAIR**
Culver City, Cal. New York City
** Choice of Destination at winner's option*

Second Prize: All-expense Furness Bermuda Line

BERMUDA CRUISE

NOTE: *Expenses will be limited to transportation to and from destination, daily hotel and food arrangements as provided.*

The Contest: Prizes will be awarded for the best execution of any ONE exploitation idea that has appeared in ANY previous issue of SHORTSTORY magazine. The short concerned may be of current or past release and the stunt submitted may be of any nature, newspaper publicity, contest, tieup ad, ballyhoo, window display, lobby display or merely a newspaper ad in which the short is given showmanly selling attention. Remember that this contest is NOT based on full campaigns, that only one stunt on one short will be considered in the final judging. All entries must be substantiated by clippings, photographs, etc.

AMERICAN AIRLINES

The Judges: SHORTSTORY editorial board, Howard Dietz, S. F. Seadler, Howard Strickling, Oscar A. Doob and Editor Herb Morgan.

The Deadline: In response to numerous requests, it has been decided to extend the contest closing date. Entries addressed to SHORTSTORY magazine, 1540 Broadway, New York, N. Y., will now be accepted until midnight of

MARCH 15

CONTENTS OF THIS PUBLICATION IS AVAILABLE FOR REPRODUCTION IN WHOLE OR IN PART . . . ADDRESS ALL COMMUNICATIONS TO THE EDITOR

Editorial Advisory Board:
HOWARD DIETZ
S. F. SEADLER
HOWARD STRICKLING
OSCAR A. DOOB

Edited by Herb Morgan

● Published at 1540 Broadway, New York, N. Y., U. S. A.

"THE GREAT HEART is one of the most affecting pictures we have ever seen. The story is told with pity but not horror, with delicacy and strength, and with great beauty...we were profoundly moved. Our branch offices and about 200 volunteer leaders throughout the country have been advised to see managers of local theatres and not to miss this picture."

RAYMOND P. CURRIER,
Am. Mission to Lepers

SHORT STORY

FEB. 1939

SHORTS

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ANGEL OF MERCY . . . . Carey Wilson 11
AN HOUR FOR LUNCH . . . . . Robert Benchley 12
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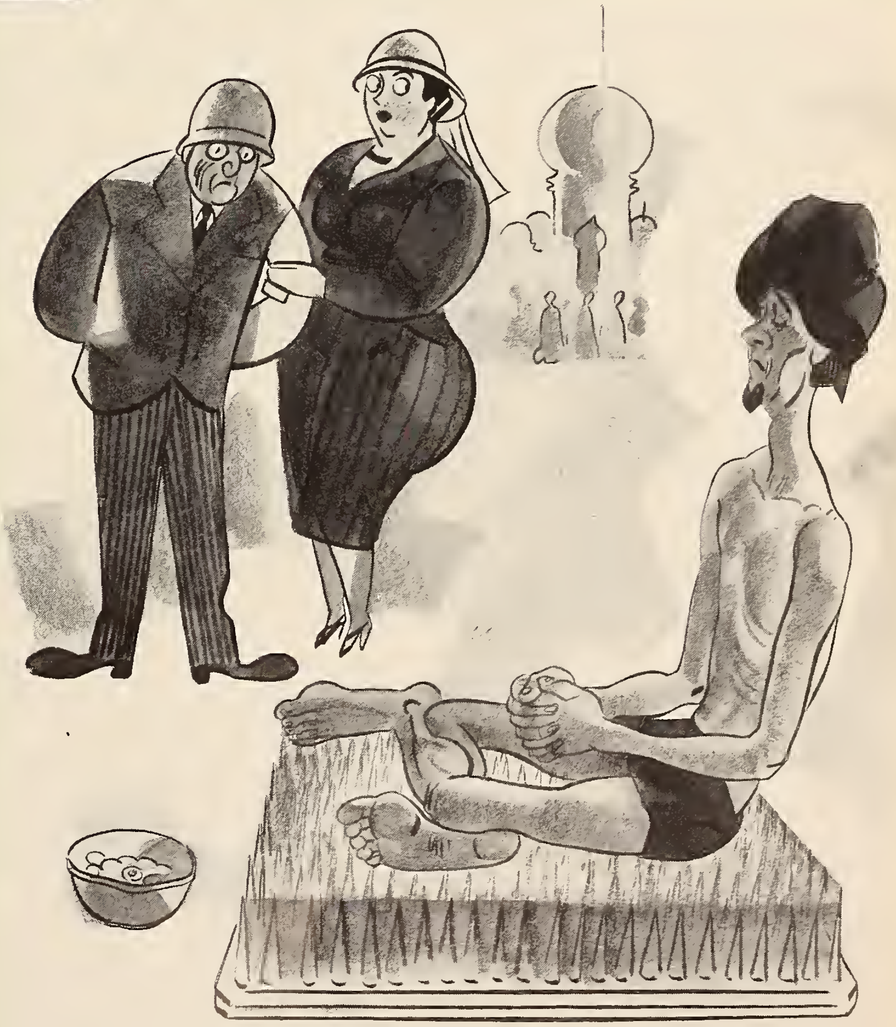
WILSON (COVER) . . . . Photo by Clarence Bull



"Look Martha, maybe we could hire him to take you to those damned double features!"

LEO JR'S LION-UP

CRIME DOES NOT PAY

The Wrong Way Out — The story of two youngsters who, impatient for independence, marry and run away from home. Typical of most such cases it isn't long before they run into the arms of the law. (17 mins.) *JAN.*

They're Always Caught — Police turn to the microscope to prove that Crime Does Not Pay. By means of ingenious laboratory devices an apparently perfect crime is unerringly solved. (22 mins.) *AUG.-SEPT.*

Think It Over — The screen exposes the fire insurance racket, telling the story of a gang of arsonists who, with the connivance of the owners, set fire to stores, collecting a percentage of the insurance. (20 mins.) *AUG.-SEPT.*

A Criminal Is Born — The screen examines America's most vital crime problem, the four million crimes committed annually by adolescents. It presents the view that parent's neglect is a major factor in juvenile delinquency. (21 mins.) *MAY-JUNE*

MUSICALS

Men of Steel — The latest fad of the legitimate stage now comes to the screen. It's a labor-capital controversy set to music, concerning factory workers who've been bitten by the acting bug. (21 mins.) *JAN.*

Once Over Lightly — The story of two barber colleges becomes a musical comedy plot by a close shave. Johnny Downs and Dixie Dunbar provide the musical interludes. (19 mins.) *OCT.-NOV.*

The Magician's Daughter — A musical comedy enhanced by the romance of a magician's daughter. In addition to various feats of magic several new songs are featured. Cast includes Eleanor Lynn, Frank Albertson, Maurice Cass. (18 mins.) *MAY-JUNE*

It's In the Stars — A musical romance with a co-ed college locale, in which a "no date" edict is melted by the hot strains of a swing band. Cast features Johnny Downs, Eleanor Lynn, Roger Converse and Doris Weston. (19 mins.) *MAY-JUNE*

MINIATURES

The Great Heart — A story of the heroic sacrifice of Father Damien who suffered a living death in order to bring God's comfort to the lepers on Molokai Island. Carey Wilson narrates. (11 mins.) *JAN.*

Ice Antics — Hollywood expounds the intricacies of the nation's newest fad, ice skating, depicting the amusing efforts of novices and the amazing artistry of the professionals. (9 mins.) *JAN.*

They Live Again — John Nesbitt unfolds the true story of the discovery of insulin, detailing the career of Drs. Banting and Best who have devoted their lives to developing this treatment for diabetes. (10 mins.) *OCT.-NOV.*

City of Little Men — Heartwarming story of Boys Town, a community of boys founded over twenty years ago by a priest who believed that there is no such thing as a bad boy. Everyday life in this smallest of all U. S. cities is portrayed. (11 mins.) *AUG.-SEPT.*

Streamlined Swing — In a story concerning a balmy millionaire and a dining car, the Original Sing Band, musicians who imitate musical instruments, present a new type of swing melody. (9 mins.) *AUG.-SEPT.*

Miracle Of Salt Lake — In 1848, apparently in answer to the Mormons' prayers, sea gulls appeared in Salt Lake for the first time to save their crops from a plague of grasshoppers. Carey Wilson discusses the supernatural aspects. (11 mins.) *JULY*

Tupapaoo (What Do You Think?) — A white man in the tropics defies a native superstition and shortly thereafter meets sudden disaster. Some inexplicable incidents tend to bolster the theory of supernatural revenge. (11 mins.) *MAY-JUNE*

FITZPATRICK TRAVELTALKS

Ancient Egypt — FitzPatrick depicts the beautiful and historically famous places in Egypt, giving special attention to the Pyramids, the Sphinx, the valley of the Kings and the Temple of Luxor. (8 mins.) *JAN.*

Jaipur—The Pink City — In this colorful city FitzPatrick depicts the various castes from the highest to the lowest; the chief industries, the making of brass ware and intricate embroidery work. (8 mins.) *OCT.-NOV.*

Cairo, City of Contrast — Views of the city of Cairo, depicting native life, ancient and modern structures, the famous Mohammed Ali Mosque, the royal palace and the 5000-year-old pyramids. (9 mins.) *AUG.-SEPT.*

U. S. MAIL
SHORTS CONTEST ENTRIES

A convenient index, for reference purposes, of short subjects which have appeared in previous issues.

PETE SMITH SPECIALTIES

Weather Wizards — Everybody talks about the weather but leaves it to Pete Smith to do something about it. Here he offers tribute to that unsung hero, the weatherman, whose constant vigil saves lives and dollars. *JAN.*

Penny's Picnic — Food for thought is Pete Smith's short featuring home economist Prudence Penny who shows hungry campers how to prepare a meal fit for those wide open spaces. (10 mins). *JAN.*

Grio Rules — Tracing the development of the game of football from its beginning, Pete Smith shows how and why many of today's rules were incorporated. He also depicts the historic role of the referees. (10 mins.) *OCT.-NOV.*

Hot on Ice — Roughest, toughest sport of all, ice hockey, is analyzed by Pete Smith. Hollywood's armchair athlete, who gives the low-down on this conk-cracking, bone-busting business. (10 mins.) *OCT.-NOV.*

Man's Greatest Friend — Pete Smith submits another dog subject, this time depicting the animal as a contributor to man's health and happiness through his important role in scientific research. (10 mins.) *OCT.-NOV.*

Double Diving — Harold "Dutch" Smith and Farid Sumaika, Olympic diving champions, float through the air in perfect synchronization. A remarkable demonstration of skill and artistry. (8 mins). *OCT.-NOV.*

Football Thrills — Pete Smith's thrill-packed review of the classic games of the 1937 season, featuring 176 college stars in 8 major gridiron contests. (10 mins.) *AUG.-SEPT.*

Follow The Arrow — Howard Hill, recognized as the world's greatest archer, demonstrates his uncanny ability. He even duplicates the legendary feat of shooting an apple off a man's head, while Pete Smith gasps on the sound track. (10 mins.) *JULY*

Fisticuffs — Pete Smith presents a candid closeup of murder and mayhem in the cauliflower ear-growing industry, featuring ex-World's Champion, Max Baer, Barrymore of the beakbusters and current contender for the heavyweight throne. (9 mins.) *JULY*

Anaesthesia — Pete Smith dramatizes one of the most important chapters in medical history, the development of Anaesthesia, from the ancient Egyptian method of hitting the patient over the head to today's most modern methods. (10 mins.) *MAY-JUNE*

CAPT. AND THE KIDS

A Day At The Beach — The Captain and his family decide to enjoy a quiet day at the seashore. But circumstances (read Hans and Fritz) permit neither quietude nor enjoyment. (10 mins.) *JULY*

The Captain's Pup — A new source of trouble invades the Captain's domicile in the form of Hamlet, the pup. He finally lands both the Captain and himself in the dog house. (9 mins.) *APR.*

ROBERT BENCHLEY

How to Sub-Let — Deciding to rent his apartment, Benchley shows it to some potential sub-letters, managing invariably to bring to light all its worst features. (8 mins.) *JAN.*

Mental Poise — If there's anything funnier than Benchley it's two Benchleys. He meets his double in this lecture and gets somewhat confused as to his own identity. (7 mins.) *JAN.*

Opening Day — Robert (Babe) Benchley goes to bat for America's national pastime, lecturing on the trials and tribulations of a first-ball-thrower-outer. Mayors, Governors, etc., please note. (9 mins.) *OCT.-NOV.*

How to Watch Foootball — Benchley tackles the intricacies of football from the spectator's viewpoint, finally deciding that the radio is the best medium for "watching" the game. (9 mins.) *AUG.-SEPT.*

How to Reao — Discoursing upon the art of reading, Benchley says eye-strain developes from reading in subways, dentists offices, club rooms and beds. Conclusion is gathered that it's best to let your wife read to you. (9 mins.) *AUG.-SEPT.*

How To Raise A Baby — Benchley takes up the various phases of child raising, giving the last word (he hopes) on such complicated questions as the care and feeding of infants and how to prepare the morning bottle. (9 mins.) *JULY*

OUR GANG COMEDIES

Alfalfa's Aunt — Alfalfa suspects he's going to be murdered and rounds up the Gang to try to prevent it. It all turns out to be a mistake but they do manage to scare away an unwanted relative. (11 mins.) *JAN.*

Practical Jokers — When the Gang sets out to wreak vengeance upon Butch for all the practical jokes he has played upon them, their well-laid plan explodes in their face — but literally! (9 mins.) *JAN.*

Football Romeo — Alfalfa prefers writing poetry to playing football and refuses to play in the big game against Butch's Assassins. Only Darla's threat to read his poem to the audience, brings him back in time to be the hero of the game. (10 mins.) *OCT.-NOV.*

Men in Fright — The Gang visits Darla who is in the hospital recuperating from a tonsilectomy. Little Gary opens a laughing gas valve and Alfalfa goes on a bender until a well-aimed pitcher of water snaps him out of it. (11 mins.) *OCT.-NOV.*

Aladoin's Lantern — The Gang goes in for histrionics, presenting a play in which Alfalfa plays Aladdin and attempts to spirit Darla away. But the magic carpet device fails, bouncing them both back to reality. (10 mins.) *AUG.-SEPT.*

Party Fever — Alfalfa and Butch agree that the winner of a boy's week mayoralty race will take Darla to the strawberry festival. Both have elaborate election campaigns but Waldo, a dark horse, wins the election and the girl. (10 mins.) *AUG.-SEPT.*

HISTORICAL MYSTERIES

Nostradamus — Carey Wison tells the story of the man who foretold history's major events 200 years ago — the World War, King Edward's abdication, and a man named "Hister" who would conquer Austria in the twentieth century. (11 mins.) *AUG.-SEPT.*

The Man On the Rock — Napoleon is supposed to have died on St. Helena Island but many facts tend to show that he escaped and returned to France. Carey Wilson narrates this amazing story. (11 mins.) *AUG.-SEPT.*

The Bravest Of The Brave — History books state that the famed Marshall Ney, ally of Napoleon, was executed in France. Yet amazing evidence leads to the belief that Ney escaped to America. Carey Wilson presents the facts. (11 mins.) *JULY*

Strange Glory — The authorship of the Tennessee Plan which brought victory to the North in the Civil War is credited to northern Generals. Yet a woman claimed this honor before twelve Congresses and it is significant that her claims were never denied. (11 mins.) *JULY*

PASSING PARADE

Passing Parade No. 1 — John Nesbitt narrates three poignant episodes in everyday life: mail order marriages, an autobiography of an automobile, and the millions of dollars lying in bank vaults, forgotten by depositors. (10 mins.) *OCT.-NOV.*

The Story of Alfred Nobel — A biography of the man who gave the secret of mass destruction to the war mongers, then spent the rest of his life furthering the cause of peace. (11 mins.) *JAN.*

A FEW SHORT WORDS BY Andrew R. Kelley

MOTION PICTURE EDITOR OF
THE WASHINGTON TIMES-HERALD

BECAUSE they are the tail to the kite it has long impressed me that the short subjects, or embroidery of the average screen program, have been singularly neglected by the nation's motion picture critics. Since the steady progress and improvement of these abbreviated celluloids seems to me to offer the most effective solution of the double feature problem, as one interested in the success of the industry, I should like to see critics and commentators for the newspapers become more, shall we say, "shorts conscious".

Ray Bell, who mans the publicity batteries for the Loew houses in this territory, many months ago devised a preview method that not only gives the short subjects a preferential status, but literally compels the critics to give them attention.

On the regular Tuesday preview screenings he shows one good selected short subject before the feature is run off. In this way he serves the tardy reviewer who comes in ten to fifteen minutes after the projection machines have begun to grind, and for those who are interested provides a 10 to 15 minute screen cocktail, of entertainment excellence.

It is sad, but true, that many years of picture reviewing have made me, like most critics, eager to pick up my fedora and find the nearest exit, just as soon as "The End" had been flashed for the feature. The reason, of course, was a quick escape from the horrible slapstick that invariably followed the main screen attraction. It is, I think, these short atrocities which have indicted the industry for producing to fit the intelligence quotient of a child of twelve.

But today the "short" situation is fast assuming adult stature. I can say truthfully that I thoroughly enjoy the breezy and witty narrative that Pete Smith injects with the flowing film of his tropical subjects. I find both a moral, and good entertainment, in the "Crime Does Not Pay" series, and that Ilka Chase's smart line of talk for the Movietone fashion reels in color, will not only fascinate the ladies, but capture the eye, and stir the emotions, of the mere male.

Pictures like "The Great Heart" which features the life of the self-sacrificing humanitarian, Father Damien, impress me as short screen adventures of great educational value. Since Warner Bros. discovered America about the same time as Walter Winchell, they have been turning out a consistent run of fine historical subjects in Technicolor.

James A. Fitzpatrick's travel reels fill me with such a yearning to see the world I forgive him for his obsession for sunsets. I speak for my critical Washington colleagues when I say we all enjoy a session with Robert Benchley, and we forgive him even when he strikes out in such as "Opening Day".

I must say that I learned more about John Wilkes Booth from Leo-the-Lion's short subject than I did from the history books. To be selfish about it, a critic who has been eleven years turning out a daily column, finds much vital and colorful material for comment in the Hollywood short product.

Far be it from me to advise the sages of studio publicity. I do think, however, that a sustained campaign directed particularly at the nation's professional reviewers, might bring about that happy day when the supplementary attractions of the screen program will get more type attention than a line or two, when they are not ignored.

"Shorts" have grown up. They are no longer the step children of the industry. I think they are now entitled to a regular seat at the first table.

A DREAM OF Love

Franz Liszt's immortal love song has won the heart of millions, but failed to win the one for whom he wrote it!

For more than ten years James A. FitzPatrick has been known for his many Traveltalks, the making of which have taken him to almost every corner of the earth. On one of his visits to England he came upon a biography so delicately intertwining love and music that he determined to record the story on celluloid. And in sudden departure from his customary pictorial displays of distant climes, customs and manners, he tried his hand at a type of work new and completely different.

The result is Metro-Goldwyn-Mayer's latest two-reel miniature, "A Dream Of Love." Written and directed by the noted Traveltalker, and filmed in sepia, the short deals with an episode in the life of the immortal Hungarian composer, Franz Liszt, centering around the circumstances that inspired his composition, "Dream Of Love," one of his most beloved melodies.

As a young man, Liszt was a music teacher, eking out just enough money to keep him in lodging and food while he tried to sell his compositions. One of his pupils was Caroline, the young and beautiful daughter of one of old Hungary's most aristocratic and influential families. Liszt and Caroline were in love. Each music lesson was torture for the young teacher who realized that his station in life might never permit him to marry Caroline.

One afternoon, he played his most recent composition, "Dream Of Love," which, he said, she had inspired him to write. She realized then just how much she loved him. That night, he took her to a gypsy camp. The gypsies were his friends and together the young lovers watched these happy and apparently carefree people as they sang their native folk songs and danced their native dances. The couple realized more and more how much in love they really were. The gypsy camp became the scene of their nightly rendezvous, the only place where they could go without coming under the disapproving eye of Caroline's father. A gypsy fortune teller predicted that Liszt would become immortal through his music, but refused to read the lines in Caroline's hand that predicted her unhappiness.

The next afternoon, Caroline's stern father caught Liszt and his daughter in an embrace and ordered the young composer out of his house, telling him never to return. However, that night, the two lovers stole away to the gypsy camp once again, to watch their friends sing and dance, and to make plans, whereby they might some day marry. However, Caroline's father discovered where they were. Realizing that his case was hopeless, Liszt reluctantly gave Caroline up, promising, however, never to forget her. Caroline, too, said she always would remember him and that whenever she heard "Dream Of Love," she would be reminded of their great love. Leaving him, she pressed a white rose into his hand. Each year after that, as he grew old and famous and eventually became a monk, a white rose came to him on each of his birthdays to bring back memories of Caroline.

They never did see each other again, but neither did they forget; their romance rekindled with each playing of the beautiful notes of "Dream Of Love."

Interspersed with many of Liszt's works, among which are "Dream Of Love," heard throughout, the "Second Hungarian Rhapsody" and several of his Gypsy Dances, the short tells a musical as well as pictorial story.

Through it all, the entertainment is basically a musical review of one of love's tragic episodes — an unrequited love or just "A Dream Of Love."

Exploitation ☆ ☆ ☆

"A Dream Of Love" is more than an ordinary movie musical. This brief picturization of the life of Franz Liszt, one of music's immortals, will be of interest to all true music lovers, who represent a sizeable percentage of every theatre's potential patronage. Therefore, this film merits more than ordinary attention in newspaper ads, lobby displays and all other advertising.

Because music is a solace and a major interest to the blind, and because the story of your film is told primarily with music, why not arrange a screening for a chosen group from a local school or institution for the blind. Let them attend a performance as guests of your newspaper with a reporter present to obtain their reaction to the picture after they have "seen" it. You'll be amazed at their ability to follow the thread of the story thru sound alone, their account of which will make a grand newspaper feature.

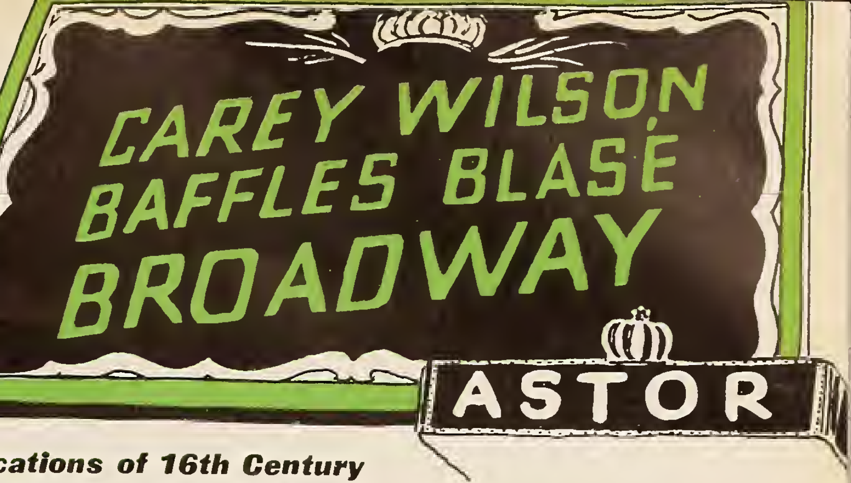
An advance screening for various group leaders in the local music field will result in an appreciable number of extra patrons at your boxoffice. The faculty of a local music conservatory, the music teachers of your public schools and the heads of your local music club will all willingly announce your showing if you will take the trouble to convince them of its value to their students and members.

An ideal radio tieup for "A Dream Of Love" is the musical memory program in which a number of recordings of Liszt melodies are played, with guest tickets offered to the first so-many listeners who correctly identify their titles.

Stores featuring sheet music and phonograph records offer a variety of window tieup opportunities. Your public library, with many volumes devoted to the life of Franz Liszt, will also cooperate in announcing your showing.

For a feature story idea which might interest your newspaper, arrange with an outstanding local dance band leader to be interviewed for his reaction to your film. He might offer the opinion that if Liszt had been "in the groove" he would not have lost his Caroline, that he was jilted because he failed to "swing it"!

CAREY WILSON BAFFLES BLASÉ BROADWAY



By
Halsey
Raines

Amazing prognostications of 16th Century seer, Nostradamus, has Broadway's smart money boys searching for his "system"

BUSINESS at New York's Astor Theatre is very brisk these days, which, Manager Lee Cameron will agree, is no cause for complaint. There is only one thing which mildly disturbs Mr. Cameron, and that is the vast number of inquiries being hurled at him by patrons leaving the theatre.

Very few of these questions have anything to do with "Pygmalion," the feature attraction, or with Bernard Shaw, whose views on the world and its ways are familiar to most Americans over twelve. The inquiries center about a little picture called "Nostradamus," a one-reeler that is being presented on the same bill with the Shaw photoplay. "Nostradamus" appears to have raised the interrogation quotient of Broadway movie-goers to a new level. Mr. Cameron doesn't remember anything in his well-rounded experience with several Loew houses to compare with it. Men, women and children, in about equally divided numbers, buttonhole him in the lobby on the way out, so that he is beginning to feel like a cross between a Chatauqua lecturer and a campaign manager. No longer, however, is he stumped for the right answers, as he was the first couple of days. Not suspecting the degree of public curiosity which the short subject would evoke, Mr. Cameron was totally unprepared until he made a rush to the New York Public Library, from whence he returned to face the world unafraid.

Nostradamus (whose full name was Michel de Nostradamus) was born in France in 1503. After acquiring a medical degree at Avignon and Montpellier, he embarked on a successful professional career in Lyons and Aix. He studied and fought the Black Plague, and the word "nostrum" is derived from his pharmaceutical researches. His fame was considerably more than a local one, for he attracted the attention and patronage of Katherine de Medici. It was his voluminous book of prophecies, however, called "Prophetic Centuries," which commended him to the attention of present-day Hollywood. Among the one thousand events predicted were the succession of the three sons of Henry II to the throne of France, the exact date of London's disastrous fire of 1666, the escapades of Marie Antoinette and their tragic aftermath, the conquest of most of Europe by a Corsican general (whose escape from his first exile was likewise foretold), and the successful revolt of the American colonists against Great Britain. He predicted that early in the twentieth century Europe would be swept by a cataclysmic war, that an English Prince of Wales would abdicate in favor of his brother, and that a man named "Hister" would rise to power and conquer Austria. Many of Nostradamus' predictions were strictly contemporary, and of personal and trivial significance, many have been unverifiable, while some pertain to the future; among the latter is the declared destruction of Europe in 1999 by Asiatics. The basis on which the various predictions were made was kept a closely guarded secret. The author of "Prophetic Centuries" described himself as gifted with mystical, or occult power, and let it go at that. The exceptional number of hits which the pages of history have registered for him leaves the whole matter in a state of mellow mystery. Nostradamus' book is a rarity; there are only nine authentic copies in the United States. The New York Public Library reports that prior to the release of the picture they averaged about two inquiries for the book yearly; now they have been getting half a dozen or more a day.

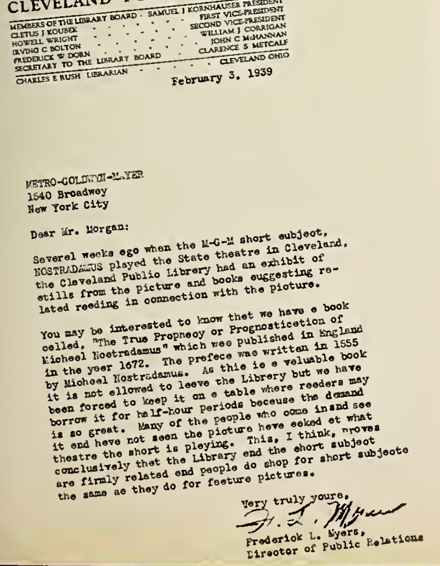
A supplementary flood of Nostradamus letters has been received at the offices of the motion picture company. Some came from very unusual sources. One, for example, was from a college student looking for a unique Ph.D. thesis, one from a woman in the Bronx who said she wanted to apply the principles of the sixteenth century seer to finding out certain things about her husband, and one from an investment broker who thought that Nostradamus was still alive, and was willing to pay a fee to get his opinion of the 1939 market.

The man who excavated the Nostradamus book from musty library archives, and conceived the idea of a film treatment, is Carey Wilson. Globe-trotter, ex-film salesman, ex-actor, author of the script of "Ben Hur" and more than seventy other feature pictures, Mr. Wilson has for the past two years concentrated on short subject material. His feeling was that shorts could be made as interesting as features, and that many controversial subjects could be treated which would be outside the scope of a picture running more than ten or fifteen minutes. "Give people entertainment that makes them think" is his motto. He presented the "Historical Mystery" series, dealing with such questions as whether John Wilkes Booth ever escaped from the barn or not, whether Marie Antoinette's son was secretly smuggled from prison and sent to America, and whether Marshal Ney, Napoleon's general, subsequently changed his name and became a North Carolina schoolteacher.

Mr. Wilson's "What Do You Think?" series is the first to explore, on the screen, the puzzling realm of psychic phenomena. His own paranormal experiences have brought him a conviction of personal survival, and communication, after death, but in his unique series, he has confided himself to a completely impartial and unbiased presentation of happenings which might be explained in either of two ways. His first release dealt with the apparent telepathic intervention of a mother living in Chicago, saving her son in California from death in a motor crash. Later releases had similar themes, most of them taken from the narrator's own field of experience, or experiences of his close friends.

When Mr. Wilson first broached the idea of such a series, virtually all his studio acquaintances dismissed the suggestion as impractical, verging too far from reality and sober fact. Mr. Wilson pointed out, in rebuttal, that telepathy and clairvoyance had been given adequate championship by dozens of leading British and Continental scientists and writers of the past seventy-five years, and such current, conservative American authorities as Dr. Alexis Carrel, Dr. Hereward Carrington, Prof. J. D. Rhine (author of "New Frontiers of the Mind"), Gardner Murphy of Columbia, and the late Prof. William McDougall, of Harvard and Duke. Finally the Wilsonian persistance won out, and he received reluctant permission to go ahead with one subject. Public response was even more enthusiastic than the concoctor of the picture had dared hope, and other releases in the series were quickly prepared. Their public presentation has resulted in a heavier volume of "fan mail" than any other Short subject group of recent years. Thousands of letters, sent to the coast, related authenticated personal psychic experiences. And it is probably more than a coincidence that, during the period following the inauguration of the "What Do You Think?" series, four air programs dealing with mental phenomena have been launched. No longer does the screen, or the radio fear to be branded by the public as purveyors of the occult; they have learned, to their surprised satisfaction, that the hard-headed present-day public is far more open-minded, and curious about the unknown, than the sponsors of its day-by-day entertainment have been inclined to believe.

Creating curiosity everywhere, Carey Wilson's mail indicates that Michel de Nostradamus, after 400 years, has become a Hollywood hero!



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February 3, 1939

METRO-GOLDWYN-MAYER
1540 Broadway
New York City

Dear Mr. Morgan:

Several weeks ago when the M-G-M short subject, NOSTRADAMUS played the State theatre in Cleveland, the Cleveland Public Library had an exhibit of stills from the picture and books suggesting related reading in connection with the picture.

You may be interested to know that we have a book called, "The True Prophecy or Prognostication of Michael Nostradamus" which was published in England in the year 1672. The preface was written in 1555 by Michael Nostradamus. As this is a valuable book it is not allowed to leave the Library but we have been forced to keep it on a table where readers may borrow it for half-hour periods because the demand is so great. Many of the people who come in and see it and have not seen the picture have asked at what theatre the short is playing. This, I think, proves conclusively that the Library and the short subject are firmly related and people do shop for short subjects the same as they do for feature pictures.

Very truly yours,
F. L. Myers
Frederick L. Myers,
Director of Public Relations

THE SHORT OF THE MONT

John Nesbitts Passin

NEW RO

SEVERAL months ago, a new form of entertainment came to the screen. Titled "The Passing Parade" it dealt not with glamorous or momentous events, but rather with the poignant little everyday occurrences that contribute their small portion to the greatest drama of all — real life.

Now the second in this series, "New Roadways," is soon to be released by Metro-Goldwyn-Mayer, closely following the pattern of the first. It deals with such topics of universal interest as the new developments in industry, discoveries which mean jobs for the youth of the nation; plastic surgery, heretofore a luxury for aging society matrons and now an important factor in modern physical and psychological development; and the field of science, where research with white rats has resulted in new diets, discoveries of the causes and cures of various diseases, et cetera.

The portion of the reel devoted to new frontiers of industry discloses, for one thing, the many new uses to which glass has been put. Made from the earth's second cheapest material, silica, heretofore it has been used primarily for windows, mirrors and bottles. Recent discoveries, however, have made possible glass cloth for dresses, glass roads, homes, razor blades, dishware, surgical instruments and many other materials.

Industrial plant development, too, is making rapid strides as a "new frontier." Recently, in the United States Plant Laboratory, a twenty-five foot tomato vine was grown in sawdust, producing more than forty times the yield of the normal plant.

GLASS DRESS . . . *Among new frontiers in the field of industry is the amazing development of glass. Made from silica, the world's second cheapest mineral, glass can now be used for razor blades, bricks and floors for houses, kitchen utensils, surgical instruments or even delicate cloth for milady's evening attire.*

Opportunity beckons as John Nesbitt describes new frontiers in science and industry which offer new jobs, new hope for today's young Americans

rade

WAYS

MICE . . . The lowly rat, scorned especially by
n, is now the hero of the laboratory, doing its
oward the development of new cosmetics for the
es, new diets, new medicines for modern mankind.

MAKING FACES . . . Once considered a silly luxury for wealthy dowagers, plastic surgery is revealed in "New Roadways" as a godsend to maimed soldiers, accident victims, children born with distorted features.

In industrial chemistry, coal has been made into perfume, cotton into unbreakable watch crystals; corn husks have become material for ash trays; wood has been made into sugar.

Even the sea offers jobs to thousands, aside from fishing, sailing and commerce. A new process of reclaiming minerals from ocean waters has begun to yield millions of dollars annually. Expansion in this field is inevitable.

The second episode in "New Roadways" deals with developments in the field of plastic surgery.

"No human is quite satisfied with his face," says John Nesbitt, originator of the Passing Parade series and commentator for the reel. "Hence, plastic surgery is one of the most misunderstood arts extant. We associate it with wealthy dowagers who pay fortunes to have their faces lifted so that they may enjoy a few more years of youth. Gangsters, too, have their faces altered to escape detection. But this is by no means the true and beneficial use of the art.

"Wars leave innocent soldiers with hateful reminders of what they have been through. Accidents often leave victims so scarred that living thereafter becomes a trial. Many people are disfigured at birth, go through a torturous adolescence chided by thoughtless playmates, and grow to adulthood shunned by people with normal features."

For all of these people, the film shows, there is new hope in plastic surgery.

The third item in the reel concerns experiments with white rats, showing how, over a period of many years, these little creatures have been responsible for saving man from disease, of regulating his diet and contributing generally to his well being.

Rats, it is learned from the film, were responsible for the development of the eighteen day diet which swept the country a few years ago. Experiments upon them have been responsible for the discovery of several new vitamins as well as the causes and cures of several major diseases.

"New Roadways" was directed by Basil Wrangell. Doane Hoag, associated with John Nesbitt for many years, prepared the screenplay and Jack Chertok produced.

Exploitation ☆ ☆ ☆

BECAUSE "New Roadways" offers new hope to the jobless, a special screening for all those currently registered on the rolls of your municipal employment bureau is a stunt which can be counted on to attract the interest of your local newspapers.

As an inexpensive and extremely effective advance teaser campaign, run several small want-ads in the Help Wanted columns of your newspapers advising job-seekers to see "New Roadways" in order to learn of a wide choice of employment opportunities now open in new fields of science and industry.

All newspapers make it a practice to run "house" ads to promote the services offered by their classified pages. "New Roadways" will serve ideally as the basis for a series of such promotion ads with stills used for illustration and copy pointing out that as local business and industry develops new roadways, job-seekers will find them listed day after day in the Help Wanted columns of the such-and-such newspaper.

For another stunt which is certain to get attention in your local news columns, offer to admit free during your showing of "New Roadways," every person who hires a new employee through your local employment service.

Much interest can be excited by simply spotting a number of posters in conspicuous locations about town with copy reading "Men Wanted . . . 1,000 New Jobs Must Be Filled At Once . . . see 'New Roadways' . . . (your theatre and playdate)."

Every Chamber of Commerce is directly interested in any method of publicizing the growth and development of local business and industry. As a "lobby attraction" during your showing of "New Roadways," ask them to prepare a display which will contain a chart showing the increase in local employment figures in the past ten and twenty year periods, the number of new industries established in your locality in recent years with photographs illustrating the type of employment offered by each. The information contained in such a survey can be readily adapted for a good newspaper feature story.

For window display purposes, borrow a number of white mice to be placed in several drug store windows with placard reading "THANKS TO THESE RATS . . . humanity has benefited by countless new discoveries in medicine, in the discovery of new vitamins, in improved food and dietary developments . . . see them as heroes of the laboratory in 'New Roadways,' (theatre and playdate)."

Because of youngsters demand for vocational advice, school teachers and librarians will be glad to announce your showing of "New Roadways." Arrange an advance screening for your local Library and Board of Education officials and they will do the rest.

HISTORY and fiction record many amazing stories of the lengths to which man will go to win his mate. Paris, the pride of ancient Greece, went through fire and water to say nothing of the whole Trojan army to get his Helen. Mark Antony tossed up the crown of the Roman Empire for an Egyptian fez just to be with Cleopatra. And Captain John Smith abandoned a life of ease among British royalty and risked his scalp at an Indian pow-wow for the sake of little Pocahontas.

But when the great lovers of history are outdone it's an odds-on bet that a motion picture script writer will be responsible. And in the case of "Happily Buried," Metro-Goldwyn-Mayer's latest musical short subject, its scripter Felix E. Feist, in collaboration with Jack Woodford and Richard Goldstone, who conceives the idea of a lover, hearkening to the idea that no woman can resist sensationalism, burying himself alive to attract his sweetheart.

Fresh from his successful debut opposite Luise Rainer in "Dramatic School," Anthony Allen portrays the role of the president of the Four Square Waffle Iron Company. Coincidentally enough, the apple of his eye (Rita Oehmen) is the president of a rival waffle iron company, the Magic Circle. It seems, however, that true love and waffles never run smooth so after a quarrel Allen decides to lose himself on the midway of the county fair. During his wanderings he manages to save a Yogi named Krishmanusa from the long arm of the law. The Yogi is so grateful that he becomes Allan's slave, accepting his master's every wish as a command.

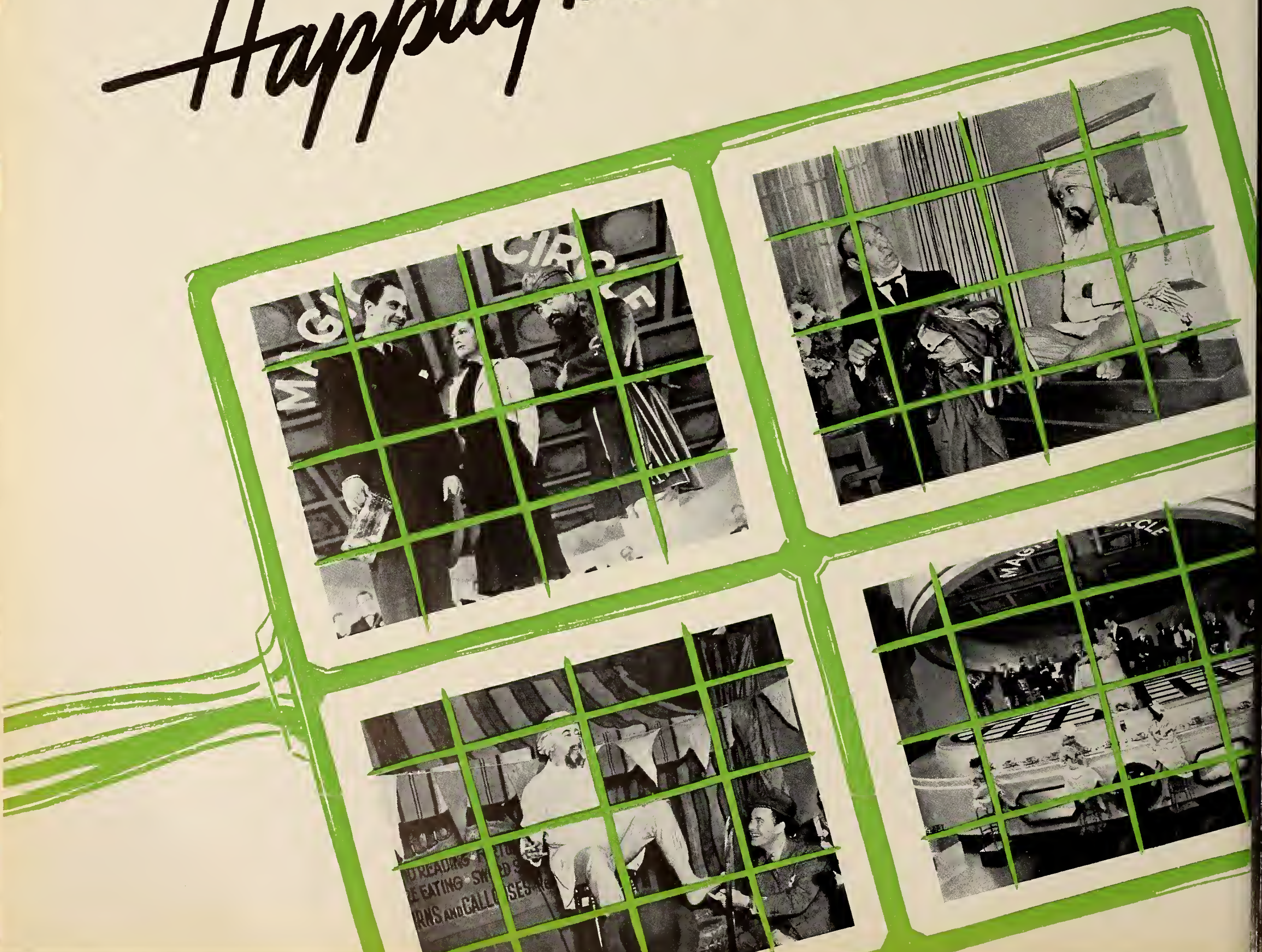
Krishmanusa teaches Allan a few things about women, one of the lessons being that the fair sex goes in for fanfare and sensationalism. Allan tries a few magic tricks on his girl friend but she won't have any part of him. But Kris fixes it with Allah so that Allan can remain underground, buried alive in a coffin for fourteen days. Women flock around the coffin to look down at Allan and hear him croon love songs and it isn't long before his girl friend comes around to visit him.

Allan ultimately gets tossed into jail for breaking a local law to the effect that all buried bodies must be cremated or embalmed. But it isn't long before he is reunited with his lady love. They marry. The Magic Circle and Four Square companies are merged. A round waffle in a squarish sort of way is evolved. A song is sung. The curtain falls.

In addition to writing the story, Felix Feist also directed the picture. Comedian Benny Rubin heads the supporting cast which includes John T. Murray, Bert Roach, Tommy Bond, Harry Stubbs and others. Jack Chertok produced.

Happily Buried

Cupid pours it on in this mad but merry musical comedy mix-up of young love with too many waffle irons in the fire!



Angel of Mercy

Enshrined in the heart of humanity is Clara Barton, kindly New England school-mistress who fought the ravages of war and disaster and created the American Red Cross

WHENEVER and wherever disaster strikes, and whatever may be its cause — war in Spain or China, an earthquake in South America, an epidemic in Northern Africa, a flood of the Mississippi river — there is one organization that can be unfailingly depended upon to come to the rescue of the helpless victims. That organization is the International Red Cross.

This international body is composed of many member nations, each contributing its share to the whole. Now, Metro-Goldwyn-Mayer, in its new short subject, "Angel Of Mercy," pays tribute to the woman who was directly responsible for bringing the United States in this humanitarian fellowship of nations.

At the outbreak of the civil war a young woman named Clara Barton, formerly a New England school teacher, was working in the government patent office in Washington, D. C. With a former pupil, Anne Bellamy, Miss Barton visited the army hospital in the capital, saw Anne's brother die as a result of delayed and inadequate hospitalization. Then and there she decided that field stations should be established at the front to give immediate attention to the wounded. She resolved to devote herself to this cause.

Clara Barton tried to enlist in the army, but was refused. Finally, with a little band of volunteers and without waiting for the government's sanction, she moved up to the front lines and established a field hospital in an old deserted farmhouse. An enemy bomb, falling near the hospital, killed Anne Bellamy the first day. This led Miss Barton to ask General Garfield why a zone of immunity couldn't be established for her hospital. His answer was merely that women didn't understand war. Again Miss Barton organized her small band and carried on behind the slogan "Follow the Cannon." She travelled from front to front, helping the wounded of both armies, Union and Confederate, wherever she was needed. Her interests were humanitarian, not political.

While in Switzerland in 1869, Miss Barton was made an honorary member of the International Red Cross which had been successful in its efforts to establish zones of immunity for its hospitals, during war times. Returning home, Miss Barton appeared before Congress demanding that the United States join with the thirty-one member nations of the International Red Cross. Congress refused, claiming there was no need to join since a war involving this country seemed unlikely. Miss Barton failed to make them realize the value of the Red Cross during years of peace.

President Garfield, Miss Barton's wartime friend, promised to ask Congress to authorize the formation of an American Red Cross, but was assassinated before he could deliver his message. Coincidental with this tragedy, fire broke out in the Midwest destroying life and property. Again assembling a small band of volunteers, Miss Barton took charge of first aid. With the help of the Canadian branch of the International Red Cross, she was able to save lives and ease the suffering of thousands. This and other crises soon made the nation realize that the Red Cross needed no war to be of invaluable aid to the nation.

So, on March 16, 1882, President Chester A. Arthur handed Clara Barton a scroll, authorizing the formation of the American Red Cross with Miss Barton as its first head. Her twenty-three years of valiant, unfaltering effort had finally been rewarded.

Since its organization, the American Red Cross has worked ceaselessly in floods, fire, famine, in all disasters whenever and wherever humanitarian aid is needed, to save lives and relieve suffering.

Sara Haden, who portrays Andy Hardy's aunt in the popular Hardy Family series, and Ann Rutherford, who is Andy's screen sweetheart, are both featured in "Angel Of Mercy." Emmet Vogan is seen as President Garfield.

Edward Cahn directed from a script by Herman Boxer. Carey Wilson is the narrator.

Exploitation

UNQUESTIONABLY your showing of this graphic picturization of the history and purposes of the Red Cross will do much to accelerate wide interest and support for that worthy organization. Therefore, your first logical step in publicizing "Angel Of Mercy" is in arranging an advance screening for local Red Cross officials in order to obtain their valuable cooperation.

As one suggestion which will produce direct revenue for them and provide desirable publicity for both of you, arrange to stage a special Red Cross premiere, with a section of your house reserved for a group of public-spirited citizens who will pay $10 a ticket as a donation to your local chapter.

Also suggest that your local Red Cross organization sponsor a plan whereby volunteer representatives will call upon leading merchants with the request that they include a brief paragraph announcing your showing of "Angel Of Mercy" in their regular newspaper advertising.

Under the sponsorship of the Red Cross, you should also be able to plant window displays in the most desirable stores in town, using stills from your film together with material obtained from your local chapter.

With the many contacts the Red Cross will have in local business circles, it should be a simple matter for them to get an announcement of your showing placed on the cancellation stamps of the postage meter machines used by various large concerns. Others may be induced to insert a printed slip in envelopes containing their monthly statements, etc.

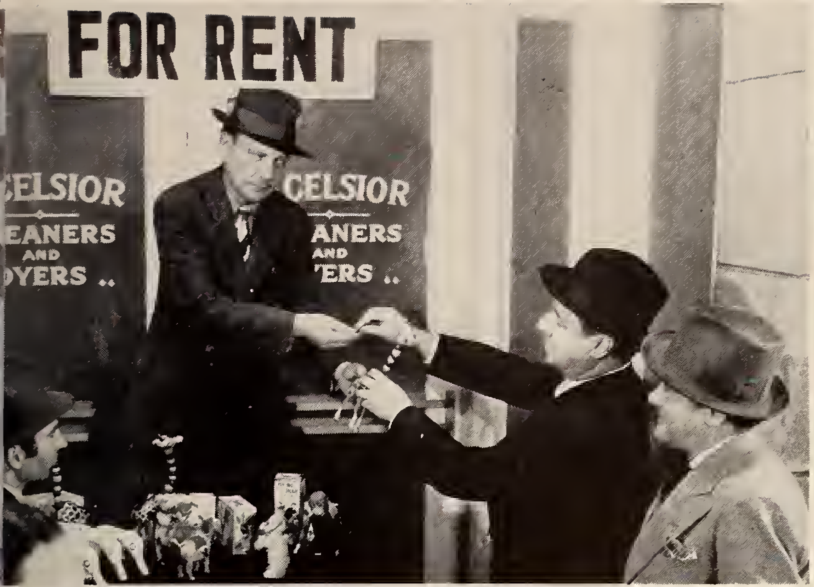
The appearance in "Angel Of Mercy" of two important members of Andy Hardy's popular screen family is a decided boxoffice factor which will not be overlooked by alert showmen. Make it a point to give this angle special attention in your lobby and in all newspaper ads and publicity.

"An Hour for Lunch" with
Robert Benchley

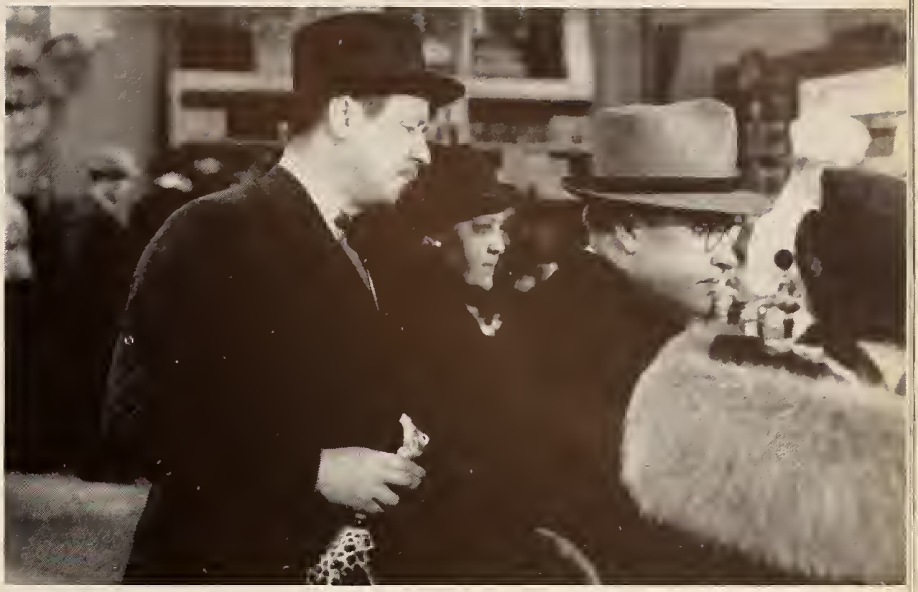
1 GOING DOWN! Benchley sets out to show how much can be accomplished in one lunch hour, is boycotted by six crowded elevators, makes the seventh by pulling in his waistline.

2 ONCE OVER LIGHTLY? But no, friend barber pantomimes back that Tony's Tonsorial Temple is filled down to the last Police Gazette—anyway, the last time he tried waiting in there he didn't get out until after the fifth race!

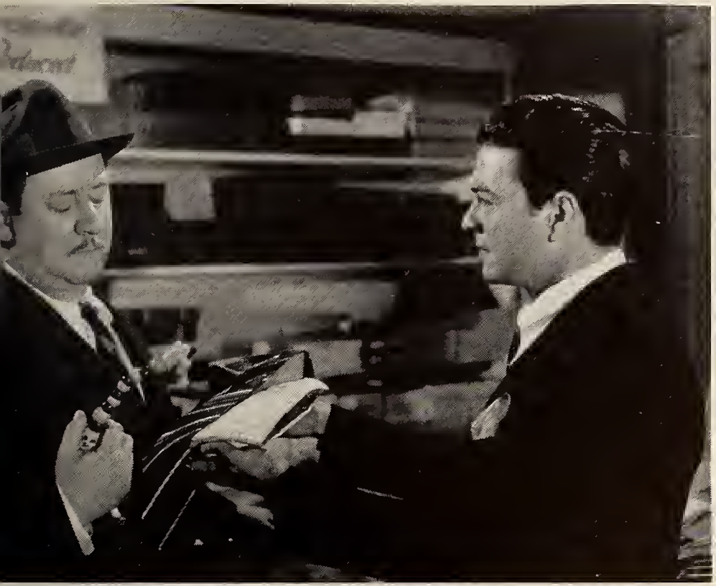
5 WOTCHAVIN? Instead of trying to decipher the umteenth copy of a typewritten menu, Benchley decides to settle for a peanut butter sandwich and milk—that is, if that counterman will ever settle down so he can order it. His composure remains unshaken when his order comes back some minutes later in the form of a tuna fish on rye and coffee. In the general confusion he eats the wrong sandwich anyway.


FOR RENT
CELSIOR
EANERS
AND
YERS ..
CELSIOR
ANERS
AND
ERS ..

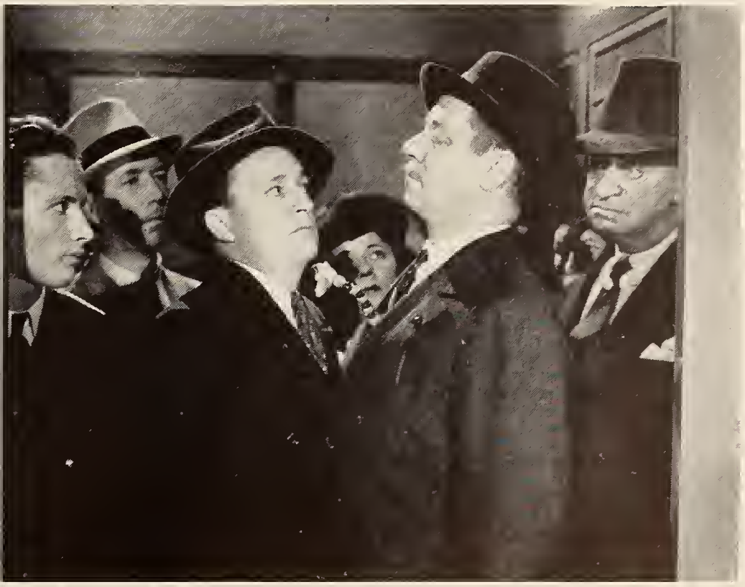
ONLY A QUARTER! His reverie interrupted by a street vendor's spiel, Benchley pauses to listen, suddenly finds himself the possessor of a toy giraffe. He consoles himself with the thought that he has come home with worse things before!



4 IT'S YOUR MOVE MISTER! Studying his prey, Benchley moves cautiously, takes his position behind a man who's finishing his coffee. Eyeing him sharply, the man gets uncomfortable and leaves, and lo, our hero has jumped into the king row.

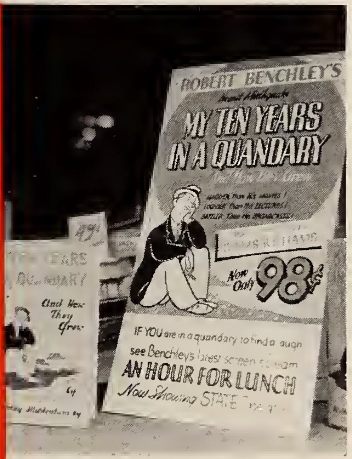


MINUTES TO GO! And Benchley refuses to go back a minute sooner. Dawdling in a store, a clerk sells him a shirt he doesn't want. Oh well, returning it will give him something to do during lunch hour tomorrow!

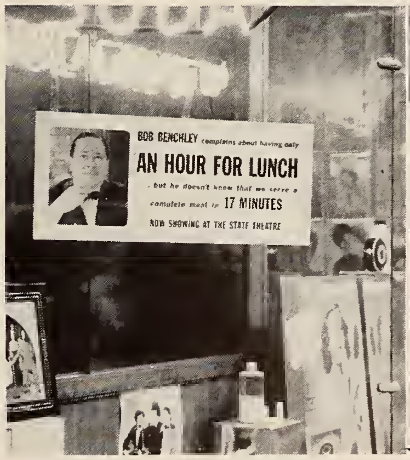


7 GOING UP! Haven't I seen you before? Oh yes, this is where I came in—er—out. By this time he has concluded that "An Hour For Lunch" is quite sufficent—in fact it's almost too much for a Benchley.

EXPLOITATION


ROBERT BENCHLEY'S
MY TEN YEARS IN A QUANDARY
Now Only 98¢
IF YOU are in a quandary to find a laugh see Benchley's latest screen riot
AN HOUR FOR LUNCH
Now Showing STATE Theatre

BOOK TIEUP with popular priced edition just published by Blue Ribbon offers effective exploitation.


BOB BENCHLEY complains about having only
AN HOUR FOR LUNCH
but he doesn't know that we serve a complete meal in 17 MINUTES
NOW SHOWING AT THE STATE THEATRE

EVERY RESTAURANT will use Benchley window strips as shown above, which can be easily duplicated by your own printer.

An Hour for Lunch with
Robert Benchley
FOR RENT

IF YOU WILL ONLY submit it, the chances are your newspaper will welcome the opportunity to reproduce the pictorial strip appearing on these pages. All stills are available at your M-G-M Exchange.

HEROES at Leisure

ONE OFTEN hears of how a professional baseball player occupies himself in winter, or how a professional football player disports himself during the summer months. But seldom is anything said or written about that Adonis of the bathing beach, the professional life guard. Where does he spend his winters? What does he do? How is it that he is as sunburned when he appears on the first day of the bathing season as he is on the last?

Well, Pete Smith, who makes a business of prying into the little mysteries of life that other people just wonder about, now has the solution to the problem of the vanishing life guard. He goes south for a swim!

This off-season life of the life guard is depicted in Smith's latest Specialty for Metro-Goldwyn-Mayer, "Heroes At Leisure."

Directed and photographed by Charles T. Trego, who served in the same dual capacity for "Surf Heroes," a subject recounting the work of the life guards during the summer months, the film dwells upon the winter routine which many life guards follow year after year.

With the closing of summer, some guards continue their education at Universities and schools until the next year; others seek employment. But many of them travel South and, in some small cove at the foot of sheer cliffs, live like native South Sea Islanders. Their only means of survival is exploring dangerous and thickly foliaged marine jungles for sea food. Their crafts are surf boards rigged up with a glass which permits them to see below the surface of the water.

In the film the guards are seen paddling out in search of sea food, sticking closely together in order to help each other in case of emergency. After approximately an hour's paddling from shore, the group arrives at its "hunting grounds." While several of the boys remain on the boards, acting as lookouts for any untoward occurrence, the others dive below in search of Abalones and other species of shellfish. Their only equipment is a pair of protective water-proof goggles, extremely light tennis shoes, to protect their feet from barnacles and sharp shells, a pair of gloves to protect their hands, and an iron fastened to a cord looped around the wrist. This iron is used to pry Abalones from the rocks. Some of the larger Abalones have such a powerful suction hold on the rocks that the divers are unable to pry them loose and at times lose their prying iron. Once the iron is partly underneath the Abalone, it is impossible for the diver to pull the iron out again until the shellfish has been pried loose.

In dark caves, divers search for huge octopi, and unless manipulated expertly, these creatures will tear off the arm of the diver as if it were a matchstick. The guards place their catch in gunny sacks on their surf boards and later sell the fresh sea food to passing yachtsmen in return for enough money to buy simple necessities.

As depicted, divers must always be on the lookout for the vicious moray eel, shark and octopus. A shiney ring, or a bright wristband, will attract the attention of these sea monsters, which instinctively swim toward bright objects. Therefore the divers discards any jewelry they might have on their person.

When a diver is attacked by such a monster, he receives the aid of the lookouts on the surf boards, who are watching the movements of their fellow divers below. They arrive at the rescue with a so-called "arrow gun" and attack the killer. However at times the rescuers are late in arriving at the scene, and expert attention is necessary for the victim. But the guards consider all this good training, which keeps them in shape for the coming summer season.

But such a valiant group of youths without a mascot would be like a policeman without flat feet, and these guards do have a little "Scottie" dog which accompanies them on their trips, and which is equally as good a surf board rider as any of the guards.

Adventure, danger and hard work! Such is the off-season life of the heroes of the beach!

Exploitation

ARRANGE for a group of local life guards to attend a screening of "Heroes At Leisure" under the auspices of your newspaper. An interview detailing their own off-season pursuits will provide interesting feature copy for your newspaper.

If your ballyhoo man and your city regulations will both stand for it, a life guard attired in a bathing suit will attract plenty of attention on downtown streets, particularly in cold weather.

The spectacular diving ability of the life guards in your film suggests a diving contest at a local pool or Y.M.C.A., with a special Pete Smith award offered to the participant who can remain under water longest.

OUR GANG TINY TROUBLES

WHEN THE Our Gang youngsters walk before the cameras their very appearance is usually enough to evoke a hearty laugh. What with little "Buckwheat" Thomas' hair which always stands on end or "Porky's" solemn dead-pan expression or "Alfalfa's" freckle bespeckled face it isn't difficult to make their antics humorous. Add to all this a midget, which is precisely what has been added to "Tiny Troubles," the Gang's latest effort, and the result should be, conservatively speaking, amusing.

This latest film starts off where most "gangster" pictures end — in jail! It seems that the Gang has become involved with Myrtle and Tiny Tom McGlook, a couple of watch thieves. Clancy, the cop, knows the Gang youngsters are innocent but has detained the group to teach them a lesson.

Asked to prove they arent' guilty, Alfalfa tells their story. It seems he didn't like his adopted baby brother because the baby cried too much. Consulting the gang, they decided to take the baby back to the hollow tree trunk in the park, where he had originally been found. It was Spanky's contention that another quieter baby would replace the noisy one.

Meanwhile, Tiny Tom, a midget dressed as a baby, and Myrtle are caught stealing, but manage to escape. The police are hot on their trail. Tom hides in the same hollow tree trunk that the gang is headed for, so when they bring the real baby, Tom poses as a sweet infant and they take him home.

Tom is well-behaved until they get to Alfalfa's home. Then he goes berserk, drinking beer, smoking cigars and chasing the Gang around the house.

Clancy, meanwhile, has trailed Tom to the house and pinches him. He takes the Gang along as accomplices.

After hearing their story, the sergeant explains that he could give them all long jail sentences but if they will retrieve Alfalfa's brother and do everything possible to make the baby happy, he will suspend their sentences.

The Gang agrees willingly, gets the baby, and when Alfalfa's mother returns to town, she finds them around the infant royally entertaining it.

Besides the Gang, Gerald Marenghi, veteran midget actor, and Fred Kelsey, famous silent screen actor, have featured parts. Important supporting roles are filled by Sue Moore, Jimmy and Edward Marazoni and Emery Parnell. Jack Chertok produced from the screenplay by Hal Law and Robert McGowan. George Sidney directed.

THE STORY OF "Dr. Jenner"

John Nesbitt's Passing Parade pays fitting tribute to the simple country doctor whose discovery of vaccination has saved the lives of untold thousands

THE YEAR of 1790 should be memorable in the annals of English history, not for anything that occurred, but, oddly enough, for what did not occur. It was at that time that a virulent smallpox plague threatened to sweep the country, with the same disastrous consequences of the horrible Black plague which had decimated the population some two hundred years before.

But this smallpox epidemic never did spread through Britain. In fact, it never even reached the proportions of a major epidemic. And the story behind this fortunate turn of events is the subject of Metro-Goldwyn-Mayer's latest one-reeler in John Nesbitt's "Passing Parade" series, "The Story Of Dr. Jenner."

This subject tells the story of Dr. Edward Jenner, a dapper little country doctor, known in his community, up to the time of his greatest achievement, mainly as a lovable family doctor with an excellent bedside manner. Some biographers term Dr. Jenner a genius. But the majority express the opinion that at most he was a simple person with, perhaps, somewhat more courage, and a slightly bigger heart than the average person.

Narrated by famed radio commentator, John Nesbitt, the film opens with a view of a small English village, suffering from the effects of a smallpox epidemic. None of the townsfolk was immune to the disease except those engaged in dairy work. They contracted a harmless disease from cattle, called cowpox, which left them immune to the deadly smallpox. Dr. Jenner, one of the local physicians, noted this fact and used it as a starting point in his personal crusade against the plague. Striking out blindly, with little basic knowledge and no precedent to guide him, the doctor finally discovered that cowpox could be transmitted without direct contact with a cow. He learned this when he treated the town crier for the disease which he had obviously contracted from his dairymaid girl friend.

The question that then loomed in Dr. Jenner's mind was whether or not he could persuade the villagers to allow him to infect them with cowpox that they might attain smallpox immunity.

Seven-year-old James Phipps was brought to Dr. Jenner one night, infected, his mother believed, with smallpox. A hasty examination revealed that it was nothing more serious than a stomach ache. Still, Dr. Jenner convinced the mother that there was a great possibility of the boy contracting smallpox, finally persuading her to allow him to perform a simple operation which he called a vaccination. It was a vague guess. But by all the laws of science and logic, young Phipps as a result of his vaccination, should now be immune to smallpox.

Jenner went to London to report his discovery but suffered the same fate that so many other pioneers have had to endure. He was ridiculed by his fellow doctors, by the newspapers, by everyone who heard his theory. And so Jenner decided upon something desperate. He had to convince the people of the correctness of his theory, and he had to do it fast to stave off the spreading of the incipient epidemic. Dr. Jenner determined to inject the potent virus of smallpox into the supposed immunized body of young James Phipps.

After the vaccination was performed, Jenner isolated both himself and the boy for the necessary nine days, in a hut behind the house.

After several days the townspeople began to inquire as to the whereabouts of the two missing people. On the fifth day a warrant was issued for the arrest of Dr. Jenner for murder. But neither man no boy turned up, even after the nine days had elapsed. Then the boy's mother, frantic by this time, told the villagers that the boy was the victim of Dr. Jenner's experiments.

On the tenth day the maddened crowd of villagers approached Dr. Jenner's home. Mob violence was in the air. But they found the man and the boy alive, smiling, healthy.

Jenner had discovered the way to banish the smallpox scourge from the face of the earth. His dream of twenty years had been realized.

Henry K. Dunn, making his directorial debut, brings this film to the screen from a script by Herman Boxer. Matthew Boulton is to be seen in the title role, supported by Fay Helm, Helen Browne, William Tannen and Raymond Severin

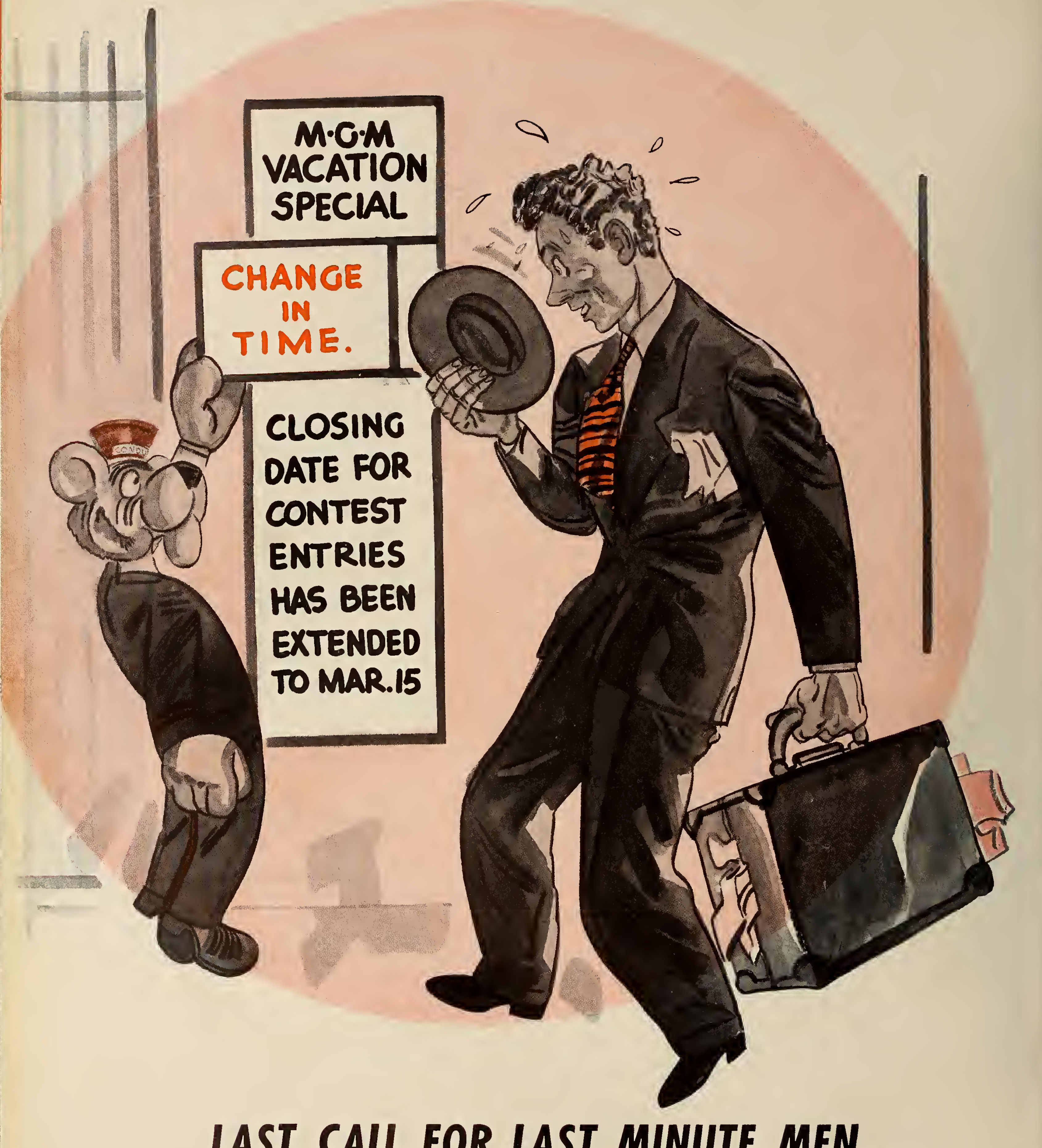
Exploitation

FOR A teaser campaign that is guaranteed to startle the natives, post conspicuously throughout town a number of placards similar to the quarantine warnings issued by the Board of Health. Print the word SMALLPOX large as possible with other copy set in small type reading "see what DR. JENNER has done to banish this dreadful disease from (yourtown), now on the screen, (your theatre)."

An advance screening for the heads of your local Health Department, representatives of a local medical school or hospital, will result in valuable endorsements which can be used for newspaper publicity.

With vaccinations required by virtually all public school systems, your picture has a special educational significance for school pupils and most school boards will be glad to authorize an announcement of your showing in local classrooms.

The present popularity of both books and films dealing with little-known heroes of the medical world suggests a tieup with local bookstores and libraries. Stills from your film can be used to illustrate a window display, a newspaper ad or a mailing piece announcing available books on various other heroic medicos.

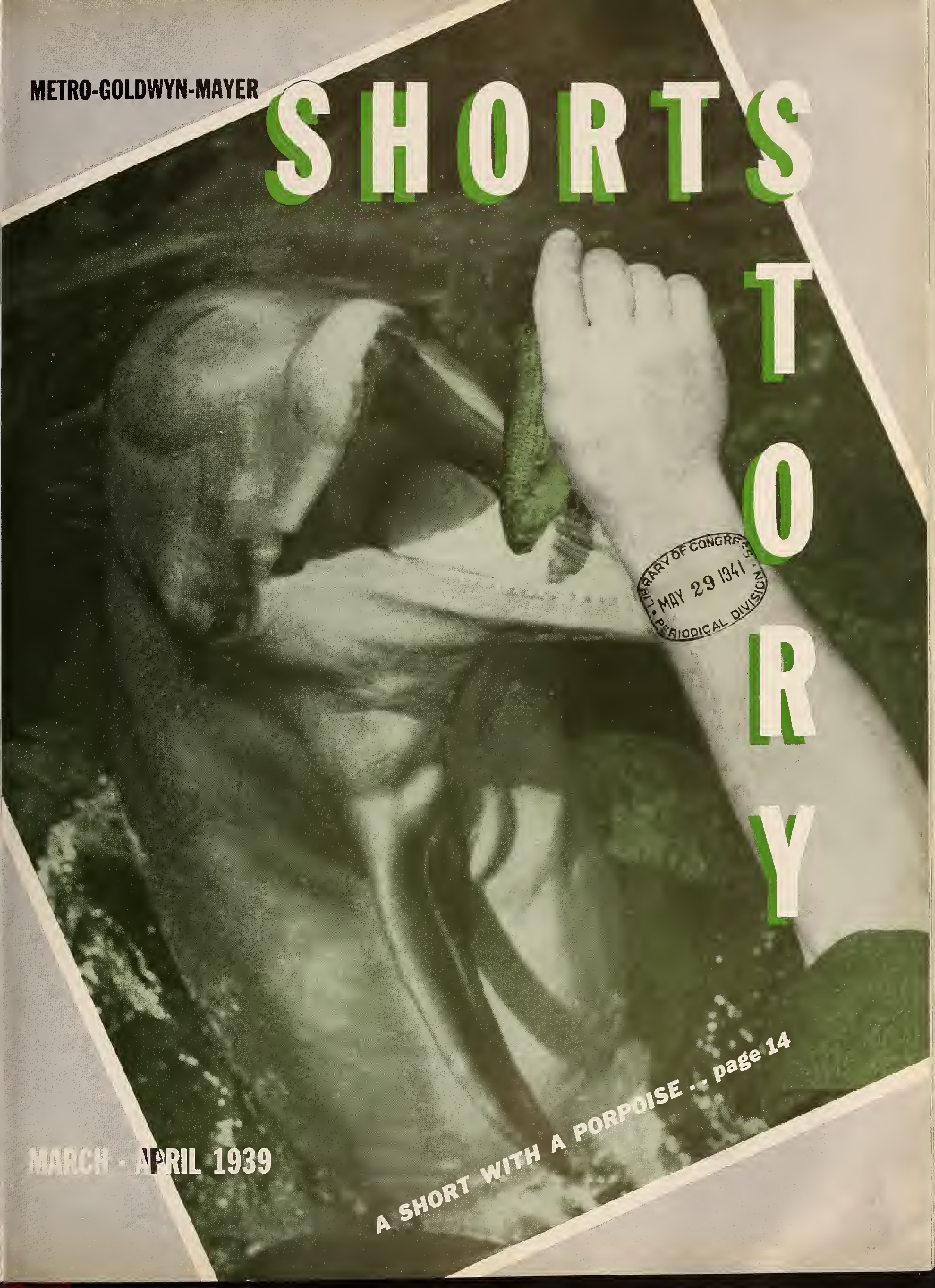

M·G·M
VACATION
SPECIAL
CHANGE
IN
TIME.
CLOSING
DATE FOR
CONTEST
ENTRIES
HAS BEEN
EXTENDED
TO MAR. 15

LAST CALL FOR LAST MINUTE MEN...

Leo Junior announces a short wait for earlybirds in order to give late-comers ample time to get under the wire in his Short Vacation contest (details on page 2). In compliance with numerous requests, the closing date for entries has been set back to March 15th. ALL ABOARD!

METRO-GOLDWYN-MAYER

SHORTS STORY

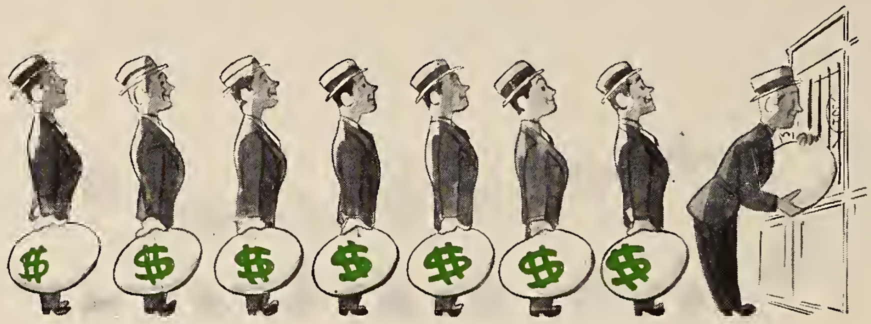


LIBRARY OF CONGRESS
MAY 29 1941
PERIODICAL DIVISION

MARCH - APRIL 1939

A SHORT WITH A PORPOISE ... page 14

LEO, JR'S LION-UP



CRIME DOES NOT PAY

The Wrong Way Out — The story of two youngsters who, impatient for independence, marry and run away from home. Typical of most such cases it isn't long before they run into the arms of the law. (17 mins.) *JAN.*

They're Always Caught — Police turn to the microscope to prove that Crime Does Not Pay. By means of ingenious laboratory devices an apparently perfect crime is unerringly solved. (22 mins.) *AUG.-SEPT.*

Think It Over — The screen exposes the fire insurance racket, telling the story of a gang of arsonists who, with the connivance of the owners, set fire to stores, collecting a percentage of the insurance. (20 mins.) *AUG.-SEPT.*

MUSICALS

Happily Buried — A mad but merry musical comedy concerning the love of the presidents of rival waffle iron companies. Cast includes Anthony Allen, Benny Rubin, Rita Oehman. *FEB.*

A Dream of Love — An episode in the life of the immortal Hungarian composer, Franz Liszt is unfolded while his best-known compositions are played and sung. (17 mins.) *FEB.*

Men of Steel — The latest fad of the legitimate stage now comes to the screen. It's a labor-capital controversy set to music, concerning factory workers who've been bitten by the acting bug. (21 mins.) *JAN.*

Once Over Lightly — The story of two barber colleges becomes a musical comedy plot by a close shave. Johnny Downs and Dixie Dunbar provide the musical interludes. (19 mins.) *OCT.-NOV.*

PETE SMITH SPECIALTIES

Heroes At Leisure — The mystery of the off-season life of the professional life-guard is solved by Pete Smith who has discovered that the guards go native down in the South Sea islands. (10 mins.) *FEB.*

Weather Wizards — Everybody talks about the weather but leaves it to Pete Smith to do something about it. Here he offers tribute to that unsung hero, the weatherman, whose constant vigil saves lives and dollars. *JAN.*

Penny's Picnic — Food for thought is Pete Smith's short featuring home economist Prudence Penny who shows hungry campers how to prepare a meal fit for those wide open spaces. (10 mins). *JAN.*

Grid Rules — Tracing the development of the game of football from its beginning, Pete Smith shows how and why many of today's rules were incorporated. He also depicts the historic role of the referees. (10 mins.) *OCT.-NOV.*

Hot on Ice — Roughest, toughest sport of all, ice hockey, is analyzed by Pete Smith, Hollywood's armchair athlete, who gives the low-down on this conk-cracking, bone-busting business. (10 mins.) *OCT.-NOV.*

Man's Greatest Friend — Pete Smith submits another dog subject, this time depicting the animal as a contributor to man's health and happiness through his important role in scientific research. (10 mins.) *OCT.-NOV.*

Double Diving — Harold ''Dutch'' Smith and Farid Sumaika, Olympic diving champions, float through the air in perfect synchronization. A remarkable demonstration of skill and artistry. (8 mins). *OCT.-NOV.*

Football Thrills — Pete Smith's thrill-packed review of the classic games of the 1937 season, featuring 176 college stars in 8 major gridiron contests. (10 mins.) *AUG.-SEPT.*

Follow The Arrow — Howard Hill, recognized as the world's greatest archer, demonstrates his uncanny ability. He even duplicates the legendary feat of shooting an apple off a man's head, while Pete Smith gasps on the sound track. (10 mins.) *JULY*

Fisticuffs — Pete Smith presents a candid closeup of murder and mayhem in the cauliflower ear-growing industry, featuring ex-World's Champion, Max Baer, Barrymore of the beakbusters and current contender for the heavyweight throne. (9 mins.) *JULY*

A convenient index, for reference purposes, of short subjects which hove appeared in previous issues.

MINIATURES

The Great Heart — A story of the heroic sacrifice of Father Damien who suffered a living death in order to bring God's comfort to the lepers on Molokai Island. Carey Wilson narrates. (11 mins.) *JAN.*

Ice Antics — Hollywood expounds the intricacies of the nation's newest fad, ice skating, depicting the amusing efforts of novices and the amazing artistry of the professionals. (9 mins.) *JAN.*

They Live Again — John Nesbitt unfolds the true story of the discovery of insulin, detailing the career of Drs. Banting and Best who have devoted their lives to developing this treatment for diabetes. (10 mins.) *OCT.-NOV.*

City of Little Men — Heartwarming story of Boys Town, a community of boys founded over twenty years ago by a priest who believed that there is no such thing as a bad boy. Everyday life in this smallest of all U. S. cities is portrayed. (11 mins.) *AUG.-SEPT.*

HISTORICAL MYSTERIES

Nostradamus — Carey Wison tells the story of the man who foretold history's major events 200 years ago — the World War, King Edward's abdication, and a man named ''Hister'' who would conquer Austria in the twentieth century. (11 mins.) *AUG.-SEPT.*

The Man On the Rock — Napoleon is supposed to have died on St. Helena Island but many facts tend to show that he escaped and returned to France. Carey Wilson narrates this amazing story. (11 mins.) *AUG.-SEPT.*

PASSING PARADE

Angel of Mercy — A brief biography of Clara Barton, kindly New England school-mistress who fought the ravages of war and disaster and was responsible for the creation of the American Red Cross. *FEB.*

Story of Dr. Jenner — John Nesbitt's Passing Parade pays fitting tribute to the simple country doctor whose discovery of vaccination has saved untold thousands from the ravages of smallpox. (10 mins.), *FEB.*

New Roadways — John Nesbitt describes new frontiers in science and industry which offer new jobs for today's young Americans. New uses for glass, experiments with mice and plastic surgery are depicted. (10 mins.) *FEB.*

The Story of Alfred Nobel — A biography of the man who gave the secret of mass destruction to the war mongers, then spent the rest of his life furthering the cause of peace. (11 mins.) *JAN.*

Passing Parade No. 1 — John Nesbitt narrates three poignant episodes in everyday life: mail order marriages, an autobiography of an automobile, and the millions of dollars lying in bank vaults, forgotten by depositors. (10 mins.) *OCT.-NOV.*

Short Notice!

"ANGEL OF MERCY," announced in the February issue as a Carey Wilson Miniature, will be released as a John Nesbitt Passing Parade subject.

ROBERT BENCHLEY

An Hour for Lunch — Benchley sets out to show how much can be accomplished in one lunch hour, but can't get a shave, can't get a seat in a restaurant, can't avoid a salesman, can't even get back on time. (9 mins.) *FEB.*

How to Sub-Let — Deciding to rent his apartment, Benchley shows it to some potential sub-letters, managing invariably to bring to light all its worst features. (8 mins.) *JAN.*

Mental Poise — If there's anything funnier than Benchley it's two Benchleys. He meets his double in this lecture and gets somewhat confused as to his own identity. (7 mins.) *JAN.*

Opening Day — Robert (Babe) Benchley goes to bat for America's national pastime, lecturing on the trials and tribulations of a first-ball-thrower-outer. Mayors, Governors, etc., please note. (9 mins.) *OCT.-NOV.*

How to Watch Foootball — Benchley tackles the intricacies of football from the spectator's viewpoint, finally deciding that the radio is the best medium for ''watching'' the game. (9 mins.) *AUG.-SEPT.*

How to Read — Discoursing upon the art of reading, Benchley says eye-strain developes from reading in subways, dentists offices, club rooms and beds. Conclusion is gathered that it's best to let your wife read to you. (9 mins.) *AUG.-SEPT.*

How To Raise A Baby — Benchley takes up the various phases of child raising, giving the last word (he hopes) on such complicated questions as the care and feeding of infants and how to prepare the morning bottle. (9 mins.) *JULY*

OUR GANG COMEDIES

Tiny Troubles — A midget is involved on the Gang's latest adventure, getting them into all sorts of trouble with the cops and finally landing them in the police station for a lecture. (10 mins.) *FEB.*

Alfalfa's Aunt — Alfalfa suspects he's going to be murdered and rounds up the Gang to try to prevent it. It all turns out to be a mistake but they do manage to scare away an unwanted relative. (11 mins.) *JAN.*

Practical Jokers — When the Gang sets out to wreak vengeance upon Butch for all the practical jokes he has played upon them, their well-laid plan explodes in their face — but literally! (9 mins.) *JAN.*

Football Romeo — Alfalfa prefers writing poetry to playing football and refuses to play in the big game against Butch's Assassins. Only Darla's threat to read his poem to the audience, brings him back in time to be the hero of the game. (10 mins.) *OCT.-NOV.*

Men in Fright — The Gang visits Darla who is in the hospital recuperating from a tonsilectomy. Little Gary opens a laughing gas valve and Alfalfa goes on a bender until a well-aimed pitcher of water snaps him out of it. (11 mins.) *OCT.-NOV.*

Aladdin's Lantern — The Gang goes in for histrionics, presenting a play in which Alfalfa plays Aladdin and attempts to spirit Darla away. But the magic carpet device fails, bouncing them both back to reality. (10 mins.) *AUG.-SEPT.*

Party Fever — Alfalfa and Butch agree that the winner of a boy's week mayoralty race will take Darla to the strawberry festival. Both have elaborate election campaigns but Waldo, a dark horse, wins the election and the girl. (10 mins.) *AUG.-SEPT.*

FITZPATRICK TRAVELTALKS

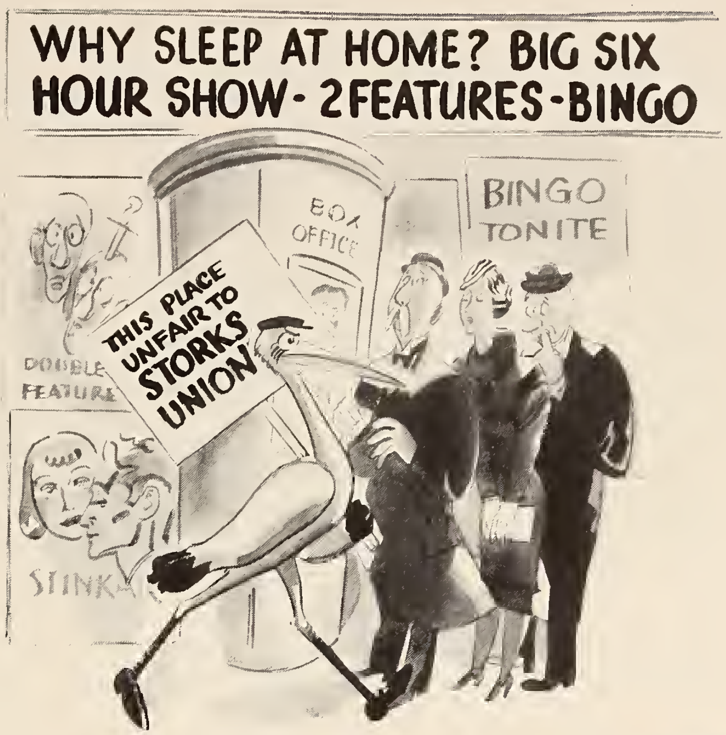
Ancient Egypt — FitzPatrick depicts the beautiful and historically famous places in Egypt, giving special attention to the Pyramids, the Sphinx, the valley of the Kings and the Temple of Luxor. (8 mins.) *JAN.*

Jaipur—The Pink City — In this colorful city FitzPatrick depicts the various castes from the highest to the lowest; the chief industries, the making of brass ware and intricate embroidery work. (8 mins.) *OCT.-NOV.*

Cairo. City of Contrast — Views of the city of Cairo, depicting native life, ancient and modern structures, the famous Mohammed Ali Mosque, the royal palace and the 5000-year-old pyramids. (9 mins.) *AUG.-SEPT.*

Another feature of M-G-M's policy ... is one which too few people have noticed—the attention the company has given its short subject output . . . it is nothing short of amazing to see how much splendid entertainment can be crammed into these reels. And, more important is the excellent reaction these shorts receive from average audiences. There has been much talk of abolishing double features . . . by a program of really worthwhile short subjects . . . M-G-M seems to be doing its share toward that end.

INDEPENDENT FILM BULLETIN


WHY SLEEP AT HOME? BIG SIX HOUR SHOW - 2 FEATURES - BINGO
BOX OFFICE
BINGO TONITE
THIS PLACE UNFAIR TO STORKS UNION
DOUBLE FEATURE
STINKA

SHORT STORY
MAR • APR 1939

SHORTS

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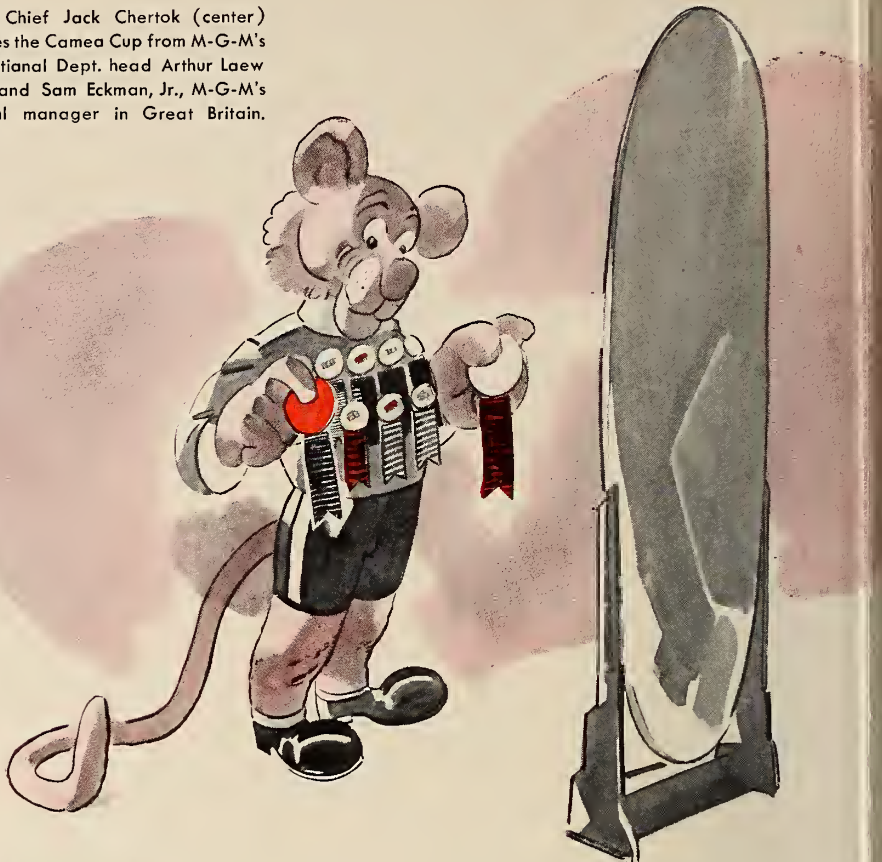
Shorts Chief Jack Chertok (center) receives the Cameo Cup from M-G-M's International Dept. head Arthur Loew (left) and Sam Eckman, Jr., M-G-M's general manager in Great Britain.



HOLLYWOOD CROWNS A *Medal-some* YOUNGSTER

Walking away from this year's Academy Award presentations with another shiny new statuette tucked under his belt, M-G-M's little short subjects lion, Leo Junior, reigns today as the undisputed leader in this increasingly important field of the motion picture.

When called to the head of the class to receive the Award for the best single-reeler of 1938, the junior Leo added the seventh little Oscar to his collection, a record unmatched by any other producer. Since the Academy's shorts awards were instituted in 1932, little Leo has won twice as many awards as his closest competitor and half as many as all other producers combined.

To top off his success with the Academy judges, the Metro lion last month received from England the Cameo Cup, awarded to the producer of the world's most consistently meritorious short subjects during 1938.

Commenting on the first presentation of this award, the editor of Britain's *Film Weekly* voiced the secret of Metro's short subjects success when he said: "This award appeals to me as a practical appreciation . . of the company which has gone far ahead of all others in the much-needed improvement of shorts. Other companies have one or two interesting shorts each. But M-G-M has for a year or two been showing a progressive enterprise in shorts which earns the label 'most consistent entertainment.' They have taken the trouble to think up novel ideas and to execute them with quality production and capable casts . . . "

Generally, Metro's impressive award-winning record is looked upon by most observers as an indication of the type of shorts to which other producers will turn in the industry's impending drive to revive the short as a weapon against the double feature.

Seeking to raise the short subject to a new level of intelligence and importance, Metro has steadfastly refused to adhere to the prescribed comedy-musical formula in the production of shorts. Repeatedly, in investigating new fields, probing new ideas, Metro's short subject experiments have upset precedent in introducing to the screen a type of story material heretofore considered beyond the scope of shorts and, in other instances, not sufficiently "entertaining" for features.

Chiefly this material has been of a definitely informative nature in which matters of contemporary or historical significance are dealt with in a purely factual manner, a notable example of which is the current Academy Award winner "That Mothers Might Live."

Detailing his heroic struggle against the dreaded childbed fever of a century ago, this short pays tribute to a little-known Viennese physician, Dr. Ignaz Philip Semmelweis, whose discovery of the cause and prevention of this widely prevalent disease saved the lives of untold thousands and was the forerunner of today's modern methods of sanitation.

Two years in succession, 1936 and 1937, the Academy gave recognition to Metro's Crime Does Not Pay Series ("Torture Money" and "The Public Pays"). Another decided innovation in shorts, this series when launched only a year before, brought determined oppositon from many theatre exhibitors who claimed that the idea was essentially too dramatic, that their patrons expected shorts to be comedies. Today the Crime Does Not Pay series is about the most popular of all Metro's shorts — and with the same exhibitors who first spurned them.

Other recent Academy Award winners also representative of Metro's trail-blazing activities in the shorts field were Pete Smith's "Penny Wisdom" and Robert Benchley's "How To Sleep." When Pete presented the nationally syndicated cooking authority, Prudence Penny, in a serious demonstration of the culinary art, garnished, of course, with Smithian humor, it was the first time such a commonplace subject had ever been thought of as screen material. The audience response to this first experiment was sufficient to justify two more Prudence Penny cookery subjects, all of which have been outstandingly successful.

Skeptics again shook their heads when Metro, in 1935, signed the droll Benchley for a series of one-reelers. Without benefit of custard pies, bathing girls, komedy kops or other familiar ingredients of the typical comedy short, Benchley had audiences rolling in the aisles and won the Academy Award with his very first release. As the screen's great futilitarian, he has since become one of the most valued names on the nation's theatre marquees.

Undoubtedly, the guiding factor behind Leo, Junior's successful shorts record has been Metro's foresight in recognizing in the short the industry's logical solution for the double feature problem. To this end, Junior is more than willing to let other producers take all the medals next year.

THE Hollywood REPORTER

A FEW SHORT WORDS BY

W. R. Wilkerson

REPRINTED FROM THE HOLLYWOOD REPORTER

REGARDLESS of Supreme Court decisions and major theatre group activities to protect themselves with all the pictures they can buy, this double feature trick is weakening. Many exhibitors are awakening to the fact that audiences, for the most part, do not relish two pictures on a program, for generally, one of them is too tedious to sit through. Those same exhibitors are now getting a lot of booking encouragement through the play of the many excellent short reels the industry is now turning out.

There's going to be a greater market for GOOD SHORTS than ever before. There is a better market for GOOD SHORTS now than there has been in the past five years. It's being proven now with the swell little shows Warners and M-G-M are turning out; it also is being proven with the fine new product Disney is making for the theatres, and it will be proven even more with the production of every GOOD SHORT from this point in.

It's not going to take the big majors long to tumble to the fact that there is as great a bundle of dough in the release of GOOD SHORTS as there is in the production and distribution of their batch of "B" pictures. Those majors will find the short a better training ground for their young writers, directors and players; they will find that a good short will do more to help the exhibition of their big "A" shows than all the tired "B's" that have been exhausting audiences and keeping them away from theatres.

This whole double feature evil has been the most insane thing this insane industry has ever fostered on the public and itself. It has never had any basis of common sense other than in small shooting galleries where the exhibitor must sell quantity instead of quality to an audience that comes into the place to spend the day. It has never been reasonable to assume that any ticket buyer would want to sit through hours of dull pictures. It has never been sensible to assume that this industry could make sufficient good pictures to feed theatres two of them on every program. Any ordinary intelligence would prompt the answer that, sooner or later, audiences would tire of the flop shows, quit the ticket windows and stay home with the radio or seek some other entertainment. And they did and have. They come out for good pictures, but nothing short of that attracts them.

With the reduction, or complete elimination, of any show that starts out in the "B" class and is aimed for that mythical audience, plus the buildup of GOOD SHORTS, the studios have the combination which will give them more time for their "A" attractions, and a boxoffice jump is a cinch Producers are suckers if they don't head in that direction.

DOUBLETALK

BY PETE SMITH

DRAWINGS BY CHARLES MULHOLLAND

In which the screen's unseen star points out that the movie industry's two-headed calf has laid an egg!

A TWO-HEADED calf at a county fair would certainly be an attraction because of its rarity. But if every county fair had a two-headed calf, it's pretty obvious that after a while people would probably pause only long enough to say, "Ho-hum, that freak is here again."

And while double features in motion picture theatres may have been a novelty when they were first presented, today it is becoming more and more obvious that an ever-growing number of people are looking at double feature theatre marquees and saying, "Ho-hum, let's go for a walk instead."

Not only are "doubles" the eye-strain of a nation, but sitting through two features is bound to have its effect on one's shall I say . . . anatomy? Yes, I *shall* say anatomy. Instead of broadening the mind, double features fatigue the mind and broaden the hips.

From the standpoint of the cash customers, among the more aggravating evils of the dual feature policy, are the following, namely, to wit, *i.e.* and *viz*:

Mother and Dad have just finished a nice dinner.

"Let's go to a movie," exclaims Ma. "Okay," says the so-called master of the house.

Pop proceeds to look at the movie page of the local paper.

"Look," he yelps, "here's 'Idiot's Delight' at the Bijou."

"Nuts," says the Mater. "It's playing with that awful picture 'Flat Foot Floogie with a Fooey Fooey.' In the language of the day, Honey, that picture stinks — and in Technicolor!"

Now Ma looks at the advs.

"Here's one I'm simply *dying* to see," she squeals. "It's 'Pygmalion!' "

"Nope," says Pop. "Look at the companion feature. A pretty good picture but after all, we don't want to see it again."

And so it goes. Right down the list.

They compromise by going for a walk and wind up the evening at the ice box with some sardines, a bottle of milk, a piece of applie pie — indigestion, and insomnia.

The next evening — in another home.

At dinner are a mother, a father and their little daughter, Pernicious.

As they finish their apple strudel, Pernicious leaps up pop-eyed with the recollection that Mickey Rooney's new picture is at the neighborhood theatre.

They unanimously agree to go, but Pappy phones the theatre to learn what time the picture goes on. After all Pernicious must go to school in the morning.

Father is informed that the *other* feature has just started and that the Rooney picture won't go on again until a quarter of ten.

So Ma gets her knitting, Pernicious gets howling mad, a good slap, and sent to bed. And Pappy gets high blood pressure.

Then there's the young lady and her boy friend who rush breathlessly to the theatre to see Clark Gable's latest epic.

They hurry expectantly to their seats just as the main title comes on the screen. But it's the wrong feature. It isn't the Gable picture at all. It's a low-gear movie conceived between the fifth and sixth race at Santa Anita, written between Pasadena and Glendale, and produced between lumbago, attacks of a broken-down genius.

As the reels spin on and on, they uncoil as pure a piece of tripe as was ever produced under a low B budget.

The young lady and her boy-friend first become bored, then annoyed, and finally, mad at movies in general.

By the time the Gable feature comes on they're in a state of mind that prevents them from enjoying even a good picture.

They go home sore at the world, at movies, and at each other.

She slams the door in his face, and he bites his nails, letting the hang-nails fall where they may.

Aside from my personal discomforts and annoyance caused by the dual feature policy I have, of course, a very definite reason for sticking out the proverbial tongue at this custom.

As a commentator and producer of short subjects, I am naturally biased. This prejudice for one and two-reel entertainment, however, is based on a sincere belief that what the majority of the cash customers want is a good single feature plus a program of good, diversified movie shorts.

Today, to a greater degree than at any time since the whole double trouble started, all indications point to a return of the single feature. The custom of sitting thru one picture you do *not* want to see in order to enjoy the picture you *do* wish to see is beginning to have a somnolent effect on movie audiences.

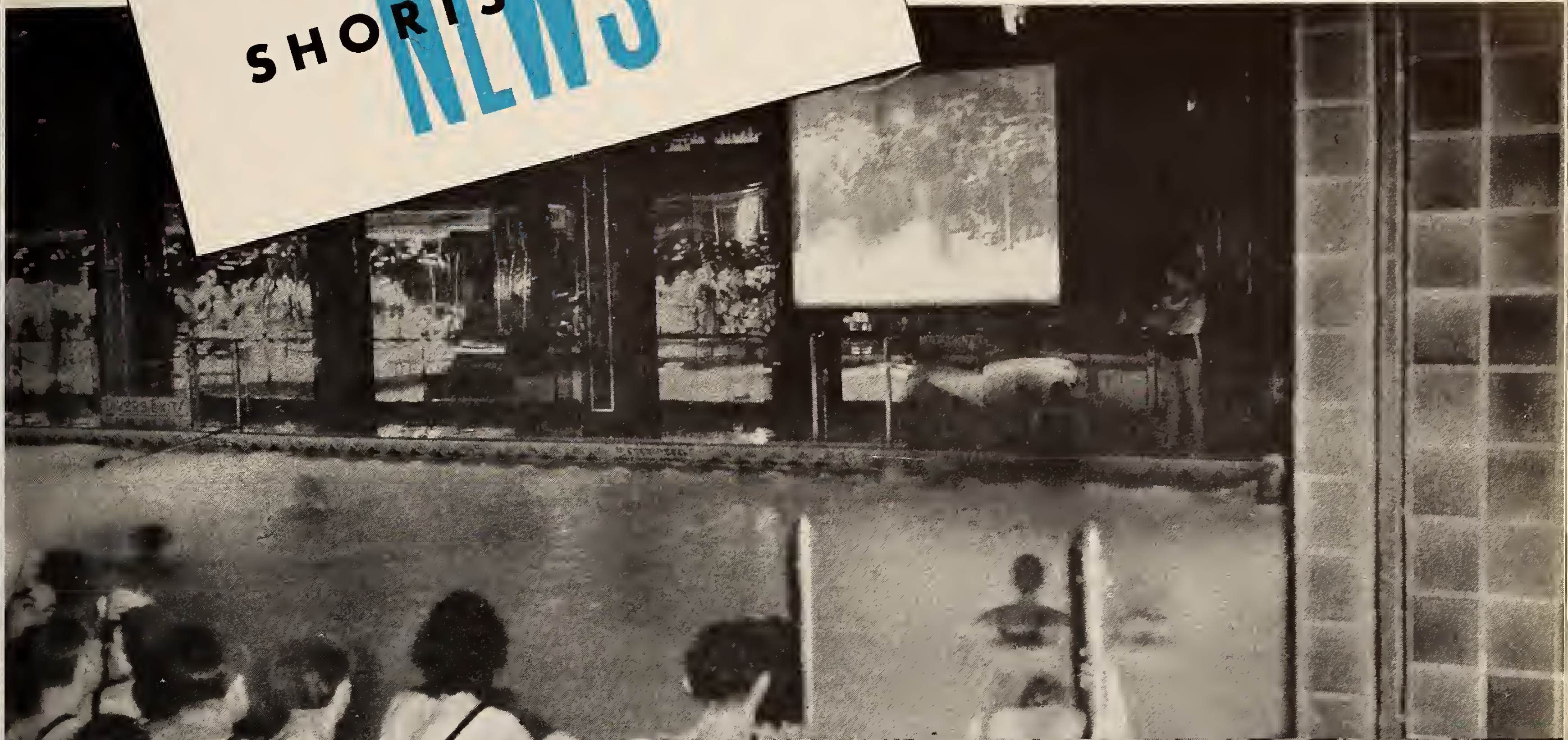
One of the most vital factors in the movement now evident in many quarters, to bring back single features, is the short subject.

During the coming season, more time and attention will be devoted to the creation of shorts.

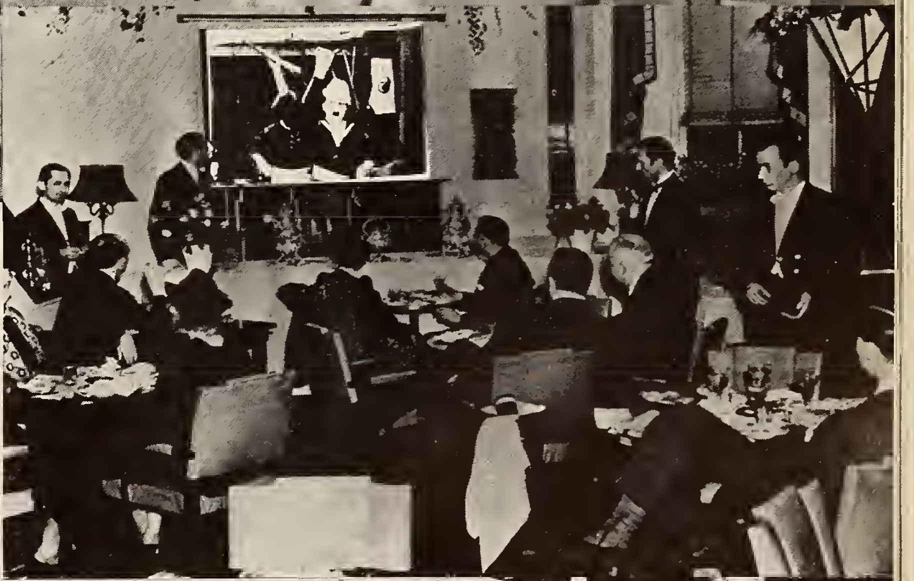
The reason for this is the fact that starting with the new season short subjects will be sold to theatre owners not merely as so much film. Each series of pictures will be sold on its own merit. The exhibitor will buy only those series' which he feels his patrons want. Weak sisters will have no place in the short subject market. They will die on the vine. The business of buying a lot of shorts, most of which will never be shown, is finished.

It is obvious that this must stimulate greater effort to achieve merit. Inasmuch as only the good shorts will have a chance, concentration on fewer and better shorts must follow. Competition for quality shorts will become greater than ever in the history of the business. More money will be spent to achieve this added quality. More popular personalities and greater brains will be enlisted in this healthy competition. The result is bound to show an improvement in short subject entertainment. And with this new improvement, this added importance, short subjects will become ammunition of new and powerful potency in the fight on double features.

SHORTS IN THE NEWS



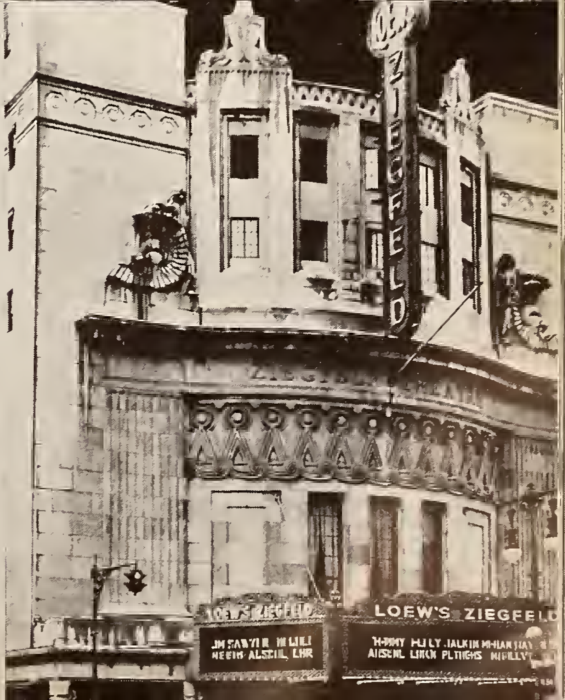
SHORTS IN THE SWIM . . . At New York's St. George Hotel in Brooklyn, thrice-weekly screenings of shorts (old releases) have been introduced as a business stimulant in the hotel's huge indoor swimming pool.



SHORT COCKTAILS . . . Again, at Manhattan's popular oasis, the Sherry Netherland's cocktail room, smart New Yorkers drink to the entertainment of Charlie Chaplin shorts and other revivals of the silent era.

Prudence Penny's
COOK BOOK

SHORT SUCCESS . . . After winning wide acclaim with her three M-G-M shorts, Prudence Penny has put her culinary wisdom between the covers of a book, the first copy of which she is inscribing for Pete Smith.



SHORTS SHRINE . . . One of the nation's most beautiful theatres, erected by the fabulous Flo Ziegfeld and now operated by Loew's, has joined the list of houses giving up doubles in favor of singles and SHORTS.

Carey Wilson adds Hollywood lustre to the name Matthew Fontaine Maury, a cripple who brought safety to the sea

HOW OFTEN has it been noted that deeds of destruction are long remembered while stories of constructive work gather dust in the memory of man. Young children can recite the exploits of Alexander the Great, of Hannibal, of Genghis Kahn, warriors all, who destroyed what others had built, but how many know the name of the man who saved the world from the smallpox plague, or the name of the man who discovered the way to harden iron into steel. Everyone knows about Captain Kidd who preyed upon ships at sea, murdered and destroyed until his name struck terror into the heart of every seafaring man. But who knows the name of Matthew Fontaine Maury, the man who is responsible more than anyone else for making travel by sea almost as safe as travel on land.

Metro-Goldwyn-Mayer's film commentator, Carey Wilson, who has for some time devoted his efforts toward rediscovering the "lost" heroes of history, now has delved into the life of Maury and brings to the screen a story which, as an example of sheer tenacity of purpose, need bow to none.

Appropriately naming the film "Prophet Without Honor," Wilson traces Maury's life from his birthplace on a Tennessee farm to the scene of his last days as a Virginia schoolteacher.

Wilson introduces Maury in the film as a youth of nineteen. He has just run away from his backwoods mountain home in Tennessee to join the navy. There was no school for officers-to-be at the time, so Maury receives his preliminary training on board various ships.

As the years pass, Maury becomes a lieutenant in the United States Navy, but that doesn't satisfy him. He works feverishly in his leisure time gathering accurate knowledge of the seas, hoping eventually to publish a scientific book on weather forecasting.

At twenty-five, Maury is injured when a coach in which he is traveling, overturns. His right leg, caught under the wagon, is fractured and he becomes crippled for life.

Maury realizes that he will never be able to go to sea again. He feels that his work has gone for nothing. With little interest in his future he accepts a job as a minor official in the Depot of Charts and Instruments office. There he finds a room stacked with dust-covered log books telling the history of American shipping since its inception. And in this little room Maury once again takes up the work to which he had devoted himself.

He labors assiduously to obtain observations as to the winds and currents by distributing to captains of vessels specially prepared log-books. In nine years he has collected a sufficient number of logs to show the necessity for combined action on the part of maritime nations in regard to ocean meterology.

This leads to an international conference at Brussels in 1853. The nations represented agree to exchange meterological and oceanographical reports regardless of any international complications which arise.

Maury's work receives recognition in all parts of the world and the United States Senate proposes to remunerate him. But the Civil War breaks out and Maury, a Southerner, feels his duty is to his home, so he resigns his commission and casts his lot with the Confederacy.

His former associates brand him a traitor and at the close of the War, Maury, in disgrace, is forced to go to Mexico.

Later, when the sectional hatred cools, General Robert E. Lee secures a full pardon for Maury. He returns to his home in Virginia and passes the rest of his days as a professor at the Virginia Military Institute.

Felix Feist directed the picture, Jack Chertok produced.

Exploitation ☆ ☆ ☆

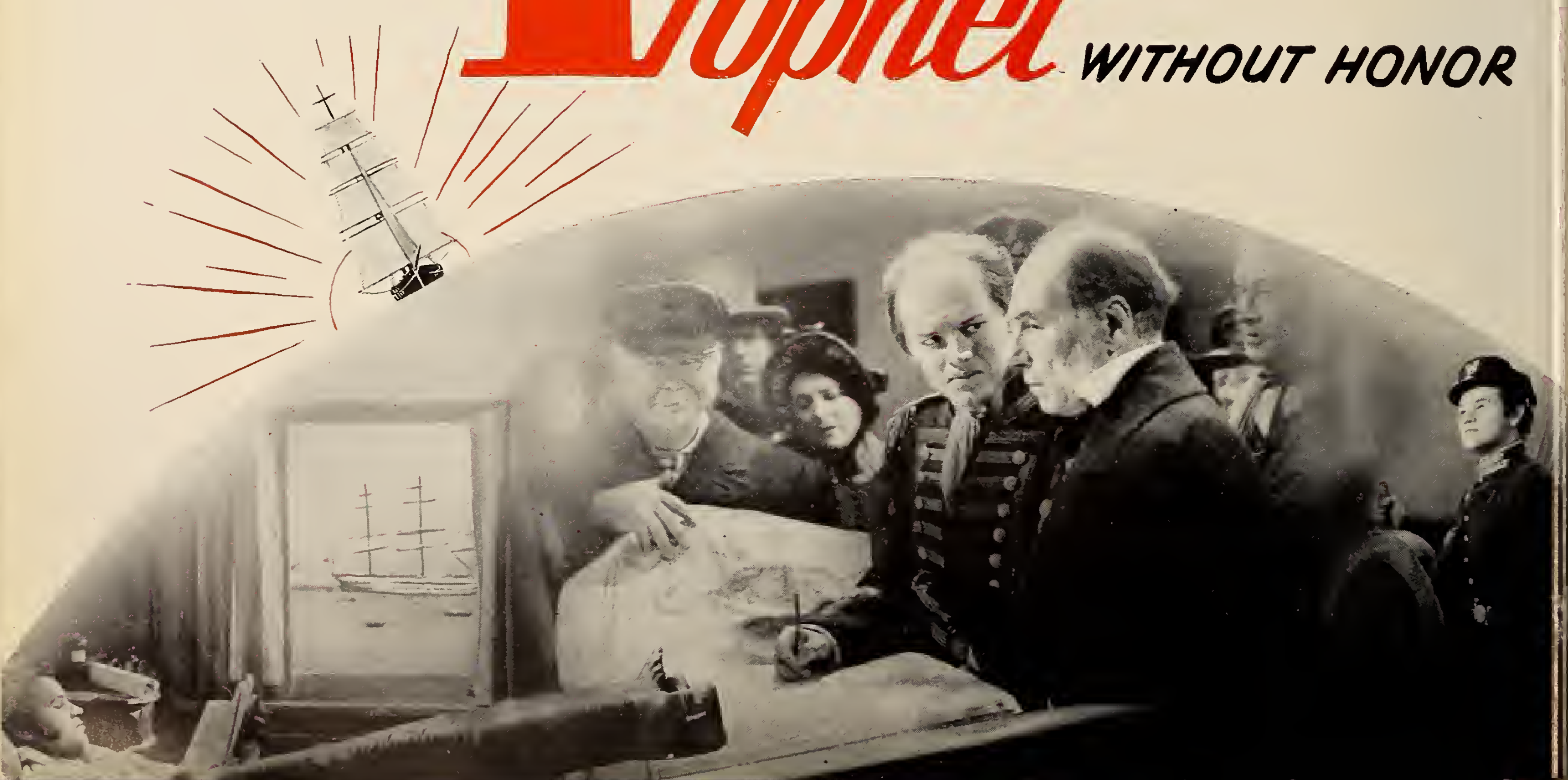
BECAUSE he was once an officer of the United States Navy, your showing of this screen tribute to Matthew Fontaine Maury merits the cooperation of local units of the Navy or Naval Reserve. Get them to supply a guard of honor to deliver your film from the local airport or railway express depot. Have them turn out a detachment to officially open your engagement with a rifle or a bugle salute in front of your theatre.

Arrange for your Mayor and a delegation of local officials to attend your first showing of "Prophet Without Honor" as an official tribute to the memory of Matthew Fontaine Maury. Since Maury was a Virginian, perhaps a local representative of his native state can be included in this group; also a local alumnus of the Virginia Military Institute, where Maury, in his later years, was a member of the faculty.

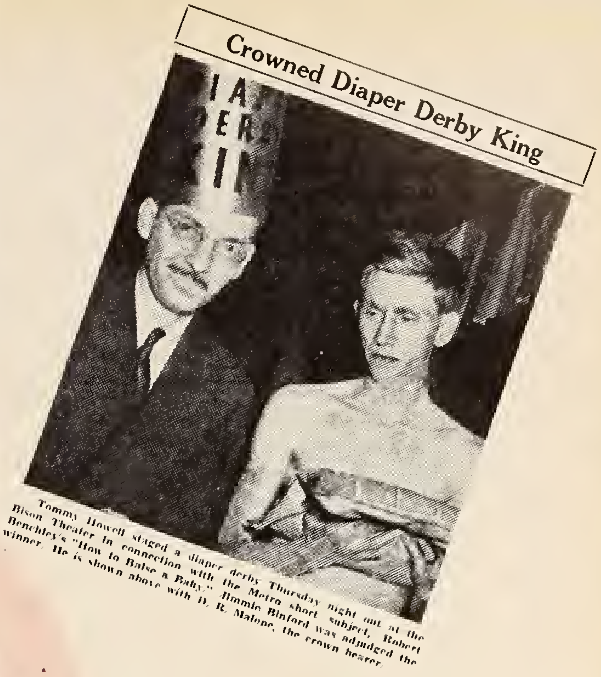
The fact that Maury occupies a niche in the Hall of Fame, on the campus of New York University, suggests an interesting newspaper contest idea. Invite readers to submit the names of ten living persons who they would nominate for the Hall of Fame with guest tickets and other prizes awarded for the lists considered the best in the opinion of the contest judges.

Because of the definite educational value of this screen study of the life of Matthew Fontaine Maury, your public schools will undoubtedly want to announce your showing to pupils in certain grades. Likewise, your public library will be willing to publicize your showing in order to promote interest in related reading.

Prophet WITHOUT HONOR



DIAPER DERBY



Crowned Diaper Derby King

Tommy Howell staged a diaper derby Thursday night out at the Bison Theater in connection with the Metro short subject, Robert Benchley's "How to Raise a Baby." Jimmie Binford was adjudged the winner. He is shown above with D. R. Malone, the crown bearer.

SHORTS Payoff

Leo, Jr. awards long trips to shorts showmen in M-G-M contest which points way to new era in shorts selling.

INDICATING the growth of the short subject as a boxoffice force and as a potential weapon against the double feature, M-G-M SHORTSTORY's first nation-wide shorts exploitation contest ended in a mass demonstration of showmanship unequaled in short subject history.

From the 162 entries received, the judges, composed of SHORTSTORY editorial board members Howard Dietz, S. F. Seadler, Oscar A. Doob, Herb Morgan, and Loew's Washington, D.C. publicist, Ray Bell, who acted in the absence of Howard Strickling, chose as first and second prize winners, respectively, Tommy Howell, Bison Theatre, Dallas, Texas, and Ward B. Kreag, Community Theatre, Catskill, New York.

To decide the contest on the basis of "the best execution of one single exploitation idea that has previously appeared in SHORTSTORY," the judges were forced to eliminate a number of otherwise excellent campaigns which did not conform to the announced contest requirements.

First prize winner Howell will receive his choice of a seven-day all-expense trip via American Airlines to either the M-G-M Studios in California or the New York World's Fair for his Diaper Derby for men only, which he staged from a SHORTSTORY suggestion in connection with Robert Benchley's "How To Raise A Baby."

Making this stunt serve a double purpose in providing a direct boxoffice incentive as well as a publicity device for his picture, Manager Howell presented his Diaper Derby as a special stage attraction and gave it the following showmanly attention:

Special trailer announcement two weeks in advance.

Teaser ads in all newspapers ten days in advance and special two-column ad day before opening.

Six advance publicity breaks in three Dallas dailies.

Daily radio buildup one week in advance on Station WRR.

Personal announcement before a regular meeting of the Sunset High School Dad's Club.

Special Diaper Derby heralds distributed house-to-house.

40'x60' advance lobby set piece and special overhead display of diapers hung from clothes line across outer lobby.

Window display of gold crown to be awarded winner as King of the Diaper Changers. All diapers used in contest supplied by Sears, Roebuck Co.

Sound truck, well bannered with diapers, touring Dallas streets day before event.

With three Parent-Teacher Association officials as judges, Dallas football coach Herman Cowley holding the stop-watch at the changing table and line coach Keifer Strickland waving a diaper starting flag, Howell's Diaper Derby got under way with a flourish of trumpets by the Sons Of The American Legion drum and bugle corps. For the record, the winner's time, using the square style diaper fold with two safety pins, was 34.4 seconds — including time for powdering!

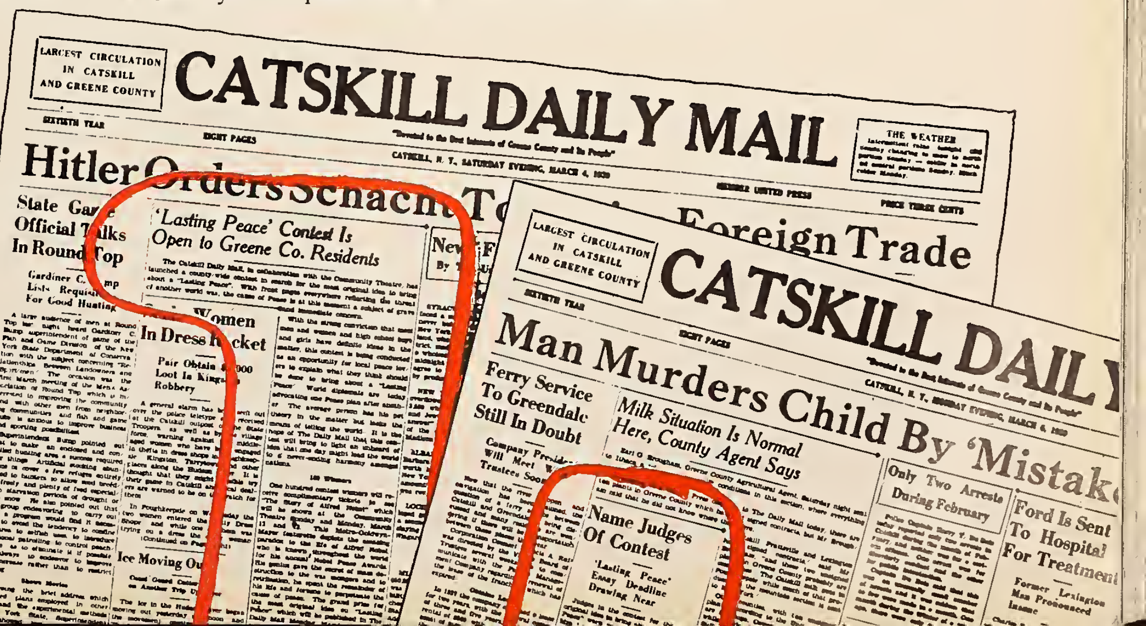
Showman Kreag's Peace Contest, which wins for him a six-day all-expense cruise to Bermuda via the Furness Line, was from a SHORTSTORY exploitation suggestion for the Passing Parade subject "The Story of Alfred Nobel," which read:

"With world diplomats today advancing one Peace plan after another, almost every individual has his own private theory for the prevention of war. In connection with your showing, get your newspaper to feature a contest in which readers will receive guest tickets and other prizes for the most original idea on how to insure Peace."

So well did the editors of the Catskill Daily Mail like this idea that they gave it front page position for eight consecutive days, a break — or rather, a series of breaks — which exceeded the fondest expectations of Manager Kreag. Moreover, each and every Page One contest story averaged one-third of a column and carried direct selling copy for Kreag's picture.

Not content, however, to let the newspaper do all the work, Kreag established contact with the heads of 24 different organizations including the Catskill public schools, American Legion, Parent-Teacher Association, Public Library and St. Patrick's Academy, each of which cooperated in announcing both the contest and the picture.

Sent to U. S. Secretary of State Cordell Hull, was Kreag's winning Peace plan which would require the heads of all squabbling nations to view several hours of war movies before making an attempt to arbitrate their differences.



LARGEST CIRCULATION IN CATSKILL AND GREENE COUNTY

CATSKILL DAILY MAIL

Hitler Orders Schacht To … Foreign Trade

State Game Official Talks In Round Top

'Lasting Peace' Contest Is Open to Greene Co. Residents

Women In Dress Racket

Pair Obtain $000 Loot In Kingston Robbery

Ice Moving Out

LARGEST CIRCULATION IN CATSKILL AND GREENE COUNTY

CATSKILL DAILY

Man Murders Child By 'Mistake

Ferry Service To Greendale Still In Doubt

Milk Situation Is Normal Here, County Agent Says

Name Judges Of Contest

'Lasting Peace' Essay Deadline Drawing Near

Only Two Arrests During February

Ford Is Sent To Hospital For Treatment

Money to Loan

CRIME DOES NOT PAY!

Beware of the loan shark, lowest of all criminal parasites, whose easy terms mean uneasy consequences for thousands caught in his clutches!

TWO-GUN CRIMINALS who make daring raids on banks and armored cars and fight their way out with guns blazing are, of all anti-social characters, by far the best newspaper copy. Their twenty-five and fifty thousand dollar hauls are smeared all over the front pages. But these characters can rightly be considered freaks of society. They flare into prominence for a few days, rouse a portion of the countryside, and then fade out in a last minute futile effort to escape the omnipresent law enforcement bodies of the nation.

Now, Metro-Goldwyn-Mayer, in its latest subject in the Crime Does Not Pay series, "Money To Loan," attempts to show that the *real* criminal menaces are those who operate just within the fringe of the law. It is they, according to the film, who, without benefit of newspaper dramatization, systematically mulct the public out of millions of dollars each year. In "Money To Loan" M-G-M has selected a typical example of the machinations of these social parasites.

The film deals with a group of individuals who are hard pressed for cash, borrow hastily and discover too late that they are in the clutches of a loan shark who forces them, usually by legal and only rarely by extra-legal means, to repay double and even triple the amount borrowed. However, the film draws a sharp line between legitimate loan companies and those whose operations would never stand the light of day.

The loan firm used as an example in the film bears the fictitious name of the Hanley Loan Company. Steve Hanley, president, is just making the weekly pay-off to his henchmen as the picture opens.

One of them shows Hanley an editorial from a local newspaper, which brands loan sharks like himself as the lowest form of criminal parasite.

Hoping to silence McCormick, owner of the paper, Hanley sends one of his boys over to buy some advertising space, but McCormick kicks the gangster out.

Meanwhile, Hanley's crooked business continues. A young woman, unable to make her payments promptly, is forced to work in one of Hanley's side enterprises — a taxi dance hall. Another, a delivery clerk, is one day late with his last payment and his car is repossessed. Joe Mello, a cement contractor, is delinquent with his payments, so Hanley's men wreck his small truck.

Indignant, Mello, intent on making Hanley pay for the truck, comes to the office and pulls a gun on the loan shark. But the contractor is overpowered and turned over to the police.

McCormick hears of the incident and runs an exclusive interview in his paper on how Hanley had cheated Mello. Hanley, in turn, posts bail to have the contractor released and then has his men give Mello a severe beating.

Kennedy, the District Attorney, prompted by the newspaper's fight against loan sharks, looks into the case. Hanley, however, has had his men frighten their victims with threats, and when Kennedy has them rounded up, all refuse to talk.

So Hanley continues unhampered in his crooked business. Soon after, his collectors accidently kill an old man while forcibly taking his paycheck as payment on a loan.

The death serves as a pretext for rounding up the gang. And when Hanley's victims see him and his men behind bars, they regain their courage and testify.

Featured in the production, which was directed by Joe Newman, are Alan Dinehart, Paul Guilfoyle, Truman Bradley and Tom Collins. Important supporting roles are portrayed by Warren McCollum, Cristina Welles, John Butler, Tom Neal and Phil Terry. Jack Chertok produced from a screenplay by John C. Higgins.

Exploitation

AGAIN THE Crime Does Not Pay series dramatizes a timely topic for your newspaper editorial writers — the unscrupulous loan shark who victimizes the unsuspecting wage earner in nearly every community.

Screen "Money To Loan" in advance of your opening for representatives of your local Better Business Bureau, police department and Bankers Association. Ask your newspaper to support your showing by printing the endorsements of these officials with a feature story on the loan racket written from a local point of view.

As a tieup for your local Banking Association or an individual bank or finance company, get them to supply and distribute to all large employers slips to be stuffed in payroll envelopes reading: "Beware of loan sharks. See 'Money To Loan' and learn the advantage of dealing with a reputable financial concern, etc."

Suggest to the classified advertising manager of your newspaper that he present this same idea in the form of a promotion ad advising readers to deal with money lenders listed in the want ads.

While America Sleeps

ounding the alarm against a new reat to American security . . . the reen exposes the startling truth out the vast spy network lurking day in every corner of the nation!

THE SHORT OF THE MONTH!

SPY STORIES have always ranked high among the favorite fiction of American readers. People found in them just the right amount of romance and intrigue that guarantees a successful novel. But something seems to have happened to the old reliable spy story of late. Apparently their romantic appeal has faded and into its place has crept a disturbing, ominous note. With nations at gun point over conflicts of political ideologies, of economic principles, of colonial aspirations; with many countries arming at a frightening rate, spending more money for guns than for food, it is no wonder that the spy has come to be considered perhaps less of a romantic figure than as a menace directly affecting the reader's own safety.

Now Metro-Goldwyn-Mayer, in its latest Crime Does Not Pay subject, "While America Sleeps," goes behind the current newspaper headlines and reveals in a factual manner a story of spies in the United States and how they operate.

Few people, the film shows, realize that the activity of foreign spies in America has increased several thousand percent in only the last few months. Every large industry in America has been compelled to establish elaborate systems of protection at an aggregate cost of several million dollars monthly. Practically all big-time industry operations are being conducted on a basis of war-time secrecy. Yet, this secrecy is not enough to uncover the spy rings, until some slip is made.

For instance, take the case of Dave Miller and the Barton Aircraft Company as pictured in "While America Sleeps." Miller is a young, energetic mechanic, anxious to do things for his family. Unfortunately, he isn't progressing as rapidly or making as much money as he would like. So, when the opportunity to make more money, merely by taking candid camera shots of some Barton aircraft secrets, presents itself, Miller jumps at the chance. He is supposed to take several pictures of secret plans and turn them over to Claus, a spy who hides behind the guise of a portrait photographer. Claus sends the film to a distant city, where Paul and Walter, the brains behind the spy ring, operate. There the film is developed, enlarged, the plans studied. These, in turn, are sent to a sailor named Hoffman, who transports them to a foreign country.

However, through an undercover agent, Hoffman is found out, his plans discovered. Only then do the Barton officials and Federal police realize that the leak in their factory comes from one of their own workers. Fortunately, the Barton company has just developed a new bomb-sight which is supposed to be infallible, even at as great a height as 10,000 feet. The spy ring would certainly want the plans of this valuable piece of war-time machinery. So detectives choose the ten most likely suspects from among the Barton employees (among them Miller) and place them in a room to assemble one of the bomb-sights. The guilty person, they believe, will undoubtedly show himself by trying to smuggle the plans, or photographs of the plans, out of the factory. A detective is so secreted in the room that he can watch every move that is made.

While all the others are at lunch, Miller sneaks back into the room and takes several pictures of the bomb-sight and its blueprint. The hidden detective sees this, and by means of a buzzer, warns his cohorts that Miller is their man and would attempt an escape. At the time, Claus, Paul and Walter are waiting outside. They set fire to the factory to make Miller's escape easier. However, as Miller comes through a window to join his companions, all four are immediately pounced upon by the police, caught red-handed with the tell-tale camera and film.

Miller, voicing the opinion of too many "good Americans," claims that since he believed the United States was in no danger from foreign countries, he was not averse to peddling military secrets.

Dick Purcell, as Dave Miller, heads the cast of the two-reeler. Fred Zinnemann directed. Rowland Varno, Frederick Vogeding and Egon Brecher are the other members of the spy ring while Lenita Lane, Bobby Winkler, Paul Stanton, Richard Tucker, Charles Trowbridge, Richard Lane, Gaylord Pendleton and Phillip Terry complete the cast.

Jack Chertok produced from a script by Karl Kamb.

Exploitation ☆ ☆ ☆

ON THE HEELS of the sensational espionage activities reported in the daily press comes this stirring screen indictment of so-called Americans who betray the trust of citizenship to sell inside information to various foreign powers. Here is a short with a message — a timely and vital message which merits proportionate attention in your ads, in your lobby and in all phases of your advertising.

"While America Sleeps" offers fertile material for your newspaper editorial writers. Arrange for them to view an advance screening. If they have written about the spy problem before this will give them an opportunity to write about it again — its a problem America needs to know more about.

This picture will be catnip to your patriotic organizations. Get officials of your American Legion, Boy Scouts, D.A.R., etc., to see an advance screening. Ask their cooperation in announcing your showing over local radio stations, in public schools, as well as to their own membership.

Also invite to your preview representatives of the Regular Army and the National Guard and any local manufacturers who may supply any type of military materials to the Government. Have a reporter present to obtain their comments which will make a newspaper feature story of great local interest.

Nobody loves to parade better than the bands and bugle corps representing various patriotic organizations. Invite them to attend a showing of your picture in return for a ballyhoo through downtown streets.

NANSEN-AMUNDSEN
ARCTIC
EXPEDITION

THE MAN WHO COULDN'T SAY NO

OFTEN, IN the passing parade of human events, a man discovers that he is not the governor of his own destiny. Rather, he finds, the period of history in which he lives, the people who surround him and their problems, directly affect and mold the character of his life. Such a man was Fridtjof Nansen, athlete by nature, explorer by preference, diplomat of undying fame by a whim of destiny.

Now John Nesbitt's latest short subject in his "Passing Parade" series for Metro-Goldwyn-Mayer, "The Man Who Couldn't Say No," examines the man, Nansen, attempts to catch the spirit that motivated him to abandon his natural preferences and come to the aid of people he never knew, people whom the world disdained, people without a country — refugees.

Immediately following the World War, as depicted in the film, Fridtjof Nansen was head of a League of Nations committee responsible for the safe exodus of a half-million war refugees from their countries which could not or would not support them. He inaugurated the Nansen passport which became the only means at the disposal of the hapless people to move from country to country without being intimidated or imprisoned for their political or religious beliefs. For twenty-five years Nansen had been devoting all his efforts toward ameliorating the lot of unfortunate refugees. His desire to explore the North Pole, as he had done in 1896, seemed to have little chance of fulfillment. Each year he planned the trip and each year a new problem prevented him from taking it.

However, in 1921 Nansen made definite plans with Roald Amundsen, for this second polar visit. But a few days before sailing, he witnessed the pitiful plight of some Russian refugees who were still without a place in the world. Their own homeland had been ravaged by foreign invaders, and was fighting desperately to maintain its independence. Some among them were fleeing because they would not accept the politicatel ideology of the nation. But Nansen cared nothing for the cause of their plight. The important thing was that they were cold and starving and had no place to turn for comfort. So, once again he postponed his long-planned trip to the Arctic.

Nansen's plea to the various nations to aid the refugees fell upon deaf ears. There was only one thing left to do. He went straight to the people and appealed to them for aid. And from all parts of the world, in bottles and cans and singly came dimes and francs and shillings. Enough money was raised to pay for the refugees' passage and permit them to settle wherever they chose.

Again Nansen felt that his work was done, that he could now sail once more to his beloved arctic without qualm of conscience. Again preparations were made. The ship was loaded and he and his friend Amundsen looked back on their native land and laughed, laughed because they thought that after so many years of planning they were finally on their way. But wait! With but fifteen minutes till sailing time the wireless began to flash. A message for Fridtjof Nansen, a message that ended his polar voyage before anchor had been weighed. War had broken out between Greece and Turkey. There were refugees, two million of them. And Fridtjof Nansen was the man to handle the problem.

Today the world again faces the problem of millions of refugees desperately seeking a place in which to start life over again. And the film points out that now more than ever nations should remember the spirit of Fridtjof Nansen and face the fact that wherever there is starvation and misery, and whatever may be its cause, no nation within the pale of civilization can refuse aid and comfort to suffering human beings.

Lumsden Hare appears as Nansen in "The Man Who Couldn't Say No," and Hugh Sothern portrays Amundsen. Edward Cahn directed from a script by Doane Hoag. Paul Wrangel, technical advisor for the film, himself was once a recipient of a Nansen passport and is in this country today because of Nansen's work.

Thousands of refugees owe their very lives to this man who abandoned his life's dream to heed the call of duty

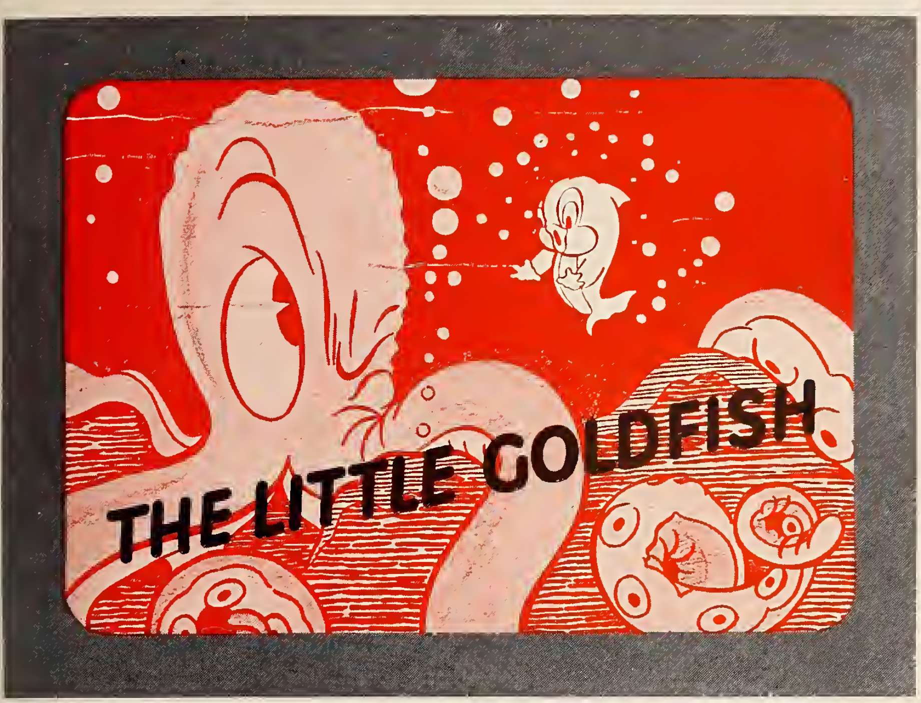
Exploitation ☆ ☆ ☆

WITH THE refugee problem occupying the front pages of newspapers everywhere today, this screen portrait of the man who guided the refugee relief activities of the League of Nations is charged with boxoffice timeliness. Certainly "The Man Who Couldn't Say No" is a short which merits a proportionate representation in all forms of advertising used by your theatre.

Nearly every vicinity has its share of refugees who, in recent months, have fled various countries abroad to begin life anew in America. As a simple and effective method of focusing attention on your picture, invite a group of refugees to witness your first showing. Their comments will make a grand human interest story for your newspapers.

This factual story of a man who denied himself his personal aspirations in order to answer the call of duty offers an inspiring topic for your church pulpits. An advance screening for your local ministerial body is bound to yield boxoffice returns.

Little-known and generally inadequately rewarded, there are a number of Nansens engaged in social service work in virtually every community. In connection with your showing, suggest to your newspaper that they run a They Who Serve series written from a local point of view. This might be given a contest application by offering guest tickets to readers who can identify photographs of various welfare workers, Community Chest leaders, etc., appearing in the series.



LIFE IS just a bowl of worries for a goldfish. If he isn't dodging the malicious swipes of the household cat's paw, then he's being driven to desperation by the unswerving stare of a five-year-old. Or if it isn't that, then he's just suffering from constant fear that his mistress will forget to change his water. But right now the species goldfish really is in deep water . . (sic!) because his entire breed is in danger of complete extinction. Why? Because some college lads decided that swallowing goldfish was an accomplishment. One student swallowed one. Then another inhaled ten. When newspapers began playing up the story another undergrad decided this was a direct challenge to his alma mater so he up'd and gulped twenty goldfish at one sitting. And so the collegians are eating up the supply of goldfish, by the dozen, by the score.

There is one little goldfish who has taken all this to heart, and while he, himself, isn't in danger of playing hide and seek with a pair of collegiate tonsils, somehow he has come to believe that he is destined to be the savior of his race. This little fish is a cartoon character who recently saw the light of day at Metro-Goldwyn-Mayer's animation studio. He is now starring in a subject appropriately titled "The Little Goldfish" which is the first Rudolph Ising release since he and his co-cartoon producer, Hugh Harman, came to M-G-M.

Commenting upon his good luck in being selected for perpetuation on the screen, the little fish implied that he would bend every effort toward creating sympathy for his species so that people might think twice before using them as appetizers. The goldfish is proud of being born to the purple at M-G-M. He likes to remind everyone that over 160 skilled artists bent every effort to assure his development into a perfect cartoon specimen. Like most stars, the little goldfish has strong likes and dislikes. His favorite food consists of flies, his favorite drink aqua pura. Swimming is the sport he likes best and between scenes he finds plenty of time to indulge in it. Of course his pet hate is college boys in general, and those with appetites for fish, in particular.

In "The Little Goldfish" our hero portrays a sympathetic role of a lonesome shut-in who longs for adventure. He is bored to distraction with the routine of circling his crystal bowl from morning to night and his ennui is broken only by occasional glimpses of a large, illustrated book entitled "Monsters of the Deep," which someone has left lying open at one side of the globe he calls home.

One day a maid comes in to change the water. She takes the bowl to the kitchen, places it in a sink, and turn on the faucet. A telephone call interrupts her work and before the little goldfish realizes it, the water washes him out of the bowl and he starts down the drain on a great adventure.

Pictorially the remainder of the film beggars description. The various undersea denizens who come into the life of the little goldfish are, to say the least, amazing and thrilling, especially the "heavy," portrayed by an ominous looking crab.

Of course, when the little goldfish finds himself trapped, he awakens to discover the whole thing is only a nightmare. He is safe in his fishbowl once again.

"The Little Goldfish" is the first of a new series of cartoons in Technicolor to be released by Metro-Goldwyn-Mayer. Between them, Harman and Ising will release ten more subjects during the remainder of the season.

Exploitation ☆ ☆ ☆

AS THE first release inaugurating a brand new series of M-G-M Cartoons in Technicolor, "The Little Goldfish" deserves more than ordinary selling attention in order to build up advance interest in other releases in this series, soon to follow. Produced by two acknowledged leaders in the cartoon field, Rudolph Ising and Hugh Harman, this new series, with proper launching, will become a potent force at every boxoffice.

To assist the exhibitor in establishing these cartoons with his public, M-G-M has decided to provide *individual* one-sheet posters and ad mat sets on "The Little Goldfish" and *every* succeeding release in this new series. These sales aids are available *now* at all M-G-M Exchanges.

Newspaper movie critics invariably like good cartoons and, because of their present popularity with the public, cartoons generally receive more space on movie pages than any other type of short. Because it is the first of a new cartoon series, your showing of "The Little Goldfish" is an event which merits attention on every newspaper movie page.

In recent months, newspapers have been full of a goldfish-eating epidemic which has broken out as a new form of competition among the nation's colleges. As a publicity stunt which cannot fail to get attention in your local news columns, arrange to have a group of campus leaders, Student Council heads, etc., representing local schools witness a special showing of "The Little Goldfish" in order to foster more kindness and consideration toward the defenseless goldfish. To add extra newspaper interest in this stunt, you might persuade your Mayor to designate a local "Be Kind To Goldfish Week" in connection with your showing.

For a teaser campaign which will attract no end of attention for your picture, arrange to place in store windows, on cashier's counters and various other prominent locations about town, goldfish bowls containing nothing but water, each with a small sign reading: "Sorry—the fish in this bowl have gone to the ______ Theatre to see the M-G-M Cartoon, 'The Little Goldfish.'"

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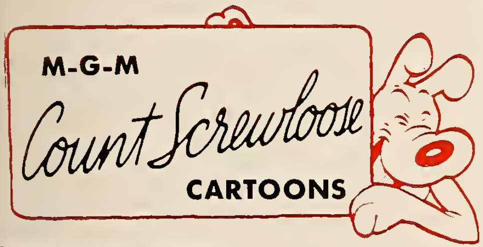


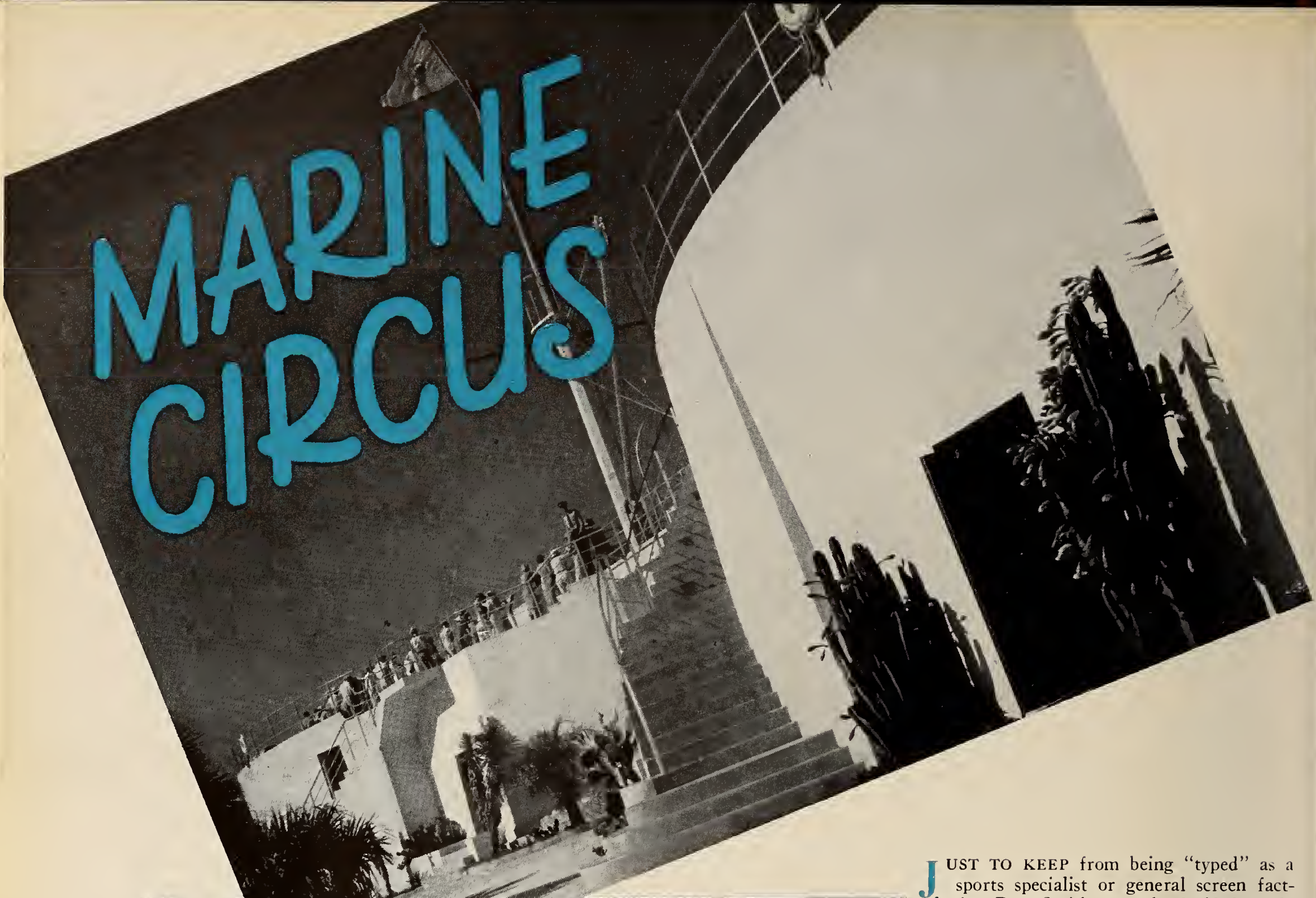
JITTERBUG FOLLIES

Those famous comic strip characters, Count Screwloose and J.R., the Wonder Dog, have now been brought to the screen by Metro-Goldwyn-Mayer. The first subject in which they appear, "Jitterbug Follies," concerns an amateur night promoted by the Count and almost won by the dog, that is until the Ciitzen's Fair Play committee steps into the picture.

WANTED: NO MASTER

In Metro-Goldwyn-Mayer's second Count Screwloose cartoon, "Wanted: No Master," the Count and his dog J.R. have a squabble. So the dog decides to get even with his master and does so by leading him to believe that a beautiful heiress is his for the asking. Needless to say, the Count learns too late that the "heiress" is phony and so is her "beauty."

MARINE CIRCUS



Now you can see what's in the sea . . . Pete Smith presents a short with a porpoise — in fact, lots of 'em . . . a fish-eye view of 1001 species of sea life from shrimps to sharks . . . filmed in thrilling Technicolor at Florida's famed Marine Studios!

JUST TO KEEP from being "typed" as a sports specialist or general screen factologist, Pete Smith recently decided to do a bit of amateur exploring in order to display his versatility. Not bothering with little things like fossils or Indian arrowheads, Pete went out and discovered an ocean. It isn't a big ocean. It wouldn't even be a dot on a map of the world. But Pete discovered it and he's proud of it, so proud, in fact, that he's made a short subject about it for Metro-Goldwyn-Mayer and called it "Marine Circus."

Pete's little ocean is down in Marineland. Florida, a few miles south of Saint Augustine. The only fault he has to find is that he can't fish in it. And for a very good reason. The ocean, named Marine Studios, is really an aquarium, but so different is it from any other that a new word has been coined for it. It's called an "oceanarium." This piscatorial palace consists of two tremendous tanks in which the fish live just as they do in their natural ocean habitat. Species are not segregated as in the average aquarium and fish weighing more than a thousand pounds freely intermingle with little fellows tipping the scales at only a few ounces.

Credit for the idea of putting a wall around a part of the ocean for the benefit of people with ichthyological interests, lay and scientific, goes to W. Douglas Burden, trustee of the New York Zoological Society and associate curator and trustee of the American Museum of Natural History. His Marine Studio permits people for the first time in history to see and study the customs and habits of undersea denizens while they are on typical — not special — behavior. The institution looks like a great modernistic castle, with a promenade along its walls. It

is divided into two sections connected by a flume and supplied with ocean water, 784,000 gallons of it to be exact, with more than 5,000,000 gallons flowing through the tanks every twenty-four hours. One of the tanks is a polygon 100 feet in diameter, the other is circular with a diameter of 75 feet.

In "Marine Circus" thousands of specimens, from shrimps to sharks are to be seen in their natural surroundings of coral reefs, sea weeds, etc. From the top of the tanks observers get a fisherman's view of the swirling life below. But from the gallery windows or portholes around the sides of the tanks spectators can discover what the world looks like from the point of view of a crab or a flounder.

Outstanding among the specimens in the Marine Studio's tanks are the porpoises, among the biggest and fastest of the numerous species, yet the friendliest of all. Some weigh as much as six or seven hundred pounds, but they carry it well and in spite of their size and serious mien are as playful as a pack of puppies and would make swell domestic pets for King Neptune's daughters. If bribed with a fish, they will turn somersaults, chase their tails and generally disport themselves in an amusing if undignified manner.

Other specimens in the heavyweight, or five hundred to thousand pound division, share the same tank with the porpoises, among them sharks, manta rays and giant turtles. Occasionally the big boys go a-feuding, churning up the water until it has a "head" that would do justice to any tank of beer.

The specimens are smaller in the second tank, with a few of the big boys thrown in just for the contrast. Such nice undersea denizens are to be seen as the sting ray with a four foot wing spread and enough poison in its barbed lash to kill a man. The moray eel, too, is a tough baby averaging six feet in length and with a set of teeth made for dirty work. But typical of all species, including the human, it's the little guy who's the most troublesome. The tiny pin fish, two and a half inches long, takes savage nips out of divers when they enter the pool to clean it, while their bigger brethren, for the most part, ignore invaders. Shrimpy shrimps are also annoying even though they don't bite or sting. They just crawl up the divers' trousers and tickle them until they depart.

Feeding time is a big event for the fish at Marine Studios. A bell is lowered into the water and while it clangs the fish "fall in" and come to attention until the food is tossed to them. The bigger fish, of course, take precedence, and it is only when their appetites have been thoroughly sated that their smaller consorts get down to serious mastication. The playful porpoises can be made to sing for their supper but they put on a good show while they're at it. They jump almost completely out of the water and stand on their tails until their fish is handed to them. The sharks, however, get their food on the end of a toss, not at the end of someone's finger.

Other interesting undersea life to be seen in "Marine Circus" are the mullet, the orange file, a tremendous loggerhead turtle, a grouper, which has the ability to change his color to suit his mood, and that natural comedian, without which no film on marine life would be complete, the penguin.

"Marine Circus" was produced by Jack Chertok and directed by James A. FitzPatrick.

Exploitation ☆ ☆ ☆

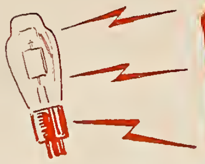
FILMED AT the world's largest aquarium, and the only one in which all species of undersea life live together exactly as in the ocean, "Marine Circus" is a picture of definite scientific interest. Get your newspaper to assign a writer to view an advance screening for a feature story to appear in the news section or on the sports page.

Because of its educational aspect, public schools should be willing to announce your showing of "Marine Circus" to pupils in certain grades. Likewise, your public library will cooperate in publicizing your showing in order to create interest in their many volumes devoted to ichthyology.

As an attention-getting ballyhoo idea, send through downtown streets a man wearing a regulation deep sea diver's outfit, with banner reading "See what's in the sea — 'Marine Circus,' etc., etc."

Since it is a fisherman's prerogative to boast about his catch, offer to cooperate with your newspaper in a sports page contest in which guest tickets and other prizes are awarded for snapshots showing the largest individual fish landed or the biggest total catch.

For an advance lobby display, borrow from a local aquarium or pet shop a large portable tank stocked with different varieties of fish. Interest can be heightened by an offer to award guest tickets to those who can correctly identify the various kinds of fish in the display. This idea can also be adapted for window tieup purposes.



RADIO HAMS

Pete Smith salutes America's amateur broadcasters whose hobby has played its part in the progress of radio and saved many lives in time of emergency

WHAT WITH business executives spending their spare time repairing watches, scientists devoting hours to building houses out of match sticks, and artists in overalls climbing under automobiles to tinker, hobbies, more often than not represent strange idiosyncrasies.

However, there are some hobbies which afford a means of relaxation and at the same time are fundamentally useful. One of these is amateur radio broadcasting. The amateur radio men, or "hams," to use the vernacular, have been responsible, during the comparatively brief existence of their hobby, for saving hundreds of lives, in addition to making many valuable contributions to the development of radio.

Now, the nation's foremost hobby discoverer, Pete Smith, has found out just what makes this hobby tick and tells all in his new Specialty for Metro-Goldwyn-Mayer, "Radio Hams."

Smith's own son, Douglas, acted as technical adviser for the film. For nineteen-year-old Douglas is a "radio ham" himself, having his own transmitter and receiver.

"Radio Hams" opens with a view of a fourteen-year-old kid, Jimmy Mulligan, deep in work at his amateur radio station. His equipment looks like something out of a pantry or a junk shop strung together by wires. Jimmy has made his own broadcasting set out of such remarkable gadgets as funnels, egg beaters, faucets and cake pans. But he has as much fun with it as does the man who spends thousands on equipment. The kid's mother calls him to dinner but the youngster is so engrossed in his work that he doesn't hear her. He is thinking, perhaps, Smith suggests, of duplicating the feat of a New Zealand "ham" who saved the life of a noted M-G-M cameraman, Clyde DeVinna, while he was filming "Eskimo" in Alaska, in 1932.

A "radio ham" himself, DeVinna was conversing with a New Zealand friend, thousands of miles away, when suddenly he was overcome by fumes from his coal stove. Realizing that something was wrong, the New Zealander quickly contacted another "ham," who lived in the vicinity of DeVinna's cabin, and advised him of the circumstances. A doctor was called and reached DeVinna just in time to save his life.

Another thrilling episode to be seen in the film concerns an amateur radio operator who went up in a plane during a terrific storm in an attempt to locate a missing vessel. He managed to keep the entire Atlantic seaboard posted on his position. Just before sighting the ship, his plane ran out of gas, but he managed to give the position of the lost ship to a wireless station, thereby saving the lives of those on board, before he and his pilot crashed into the sea and were killed.

But what's this? We're back at Jimmy Mulligan's homemade set. As he fiddles around some strange sounds are heard.

"It's China!" Jimmy shouts. "I've gotten China on my radio!" Jimmy's family crowds around to congratulate him. But they are a bit premature. The Mulligans fail to look across their backyard where they would have seen a neighboring Chinese boy, himself a "radio ham," sending messages in his native language which Jimmy had picked up.

Featured in "Radio Hams" are Jack Carlton, Eleanor Counts, Phillip Terry and Barbara Bedford. Felix E. Feist directed and Jack Chertok produced.

Exploitation ☆ ☆ ☆

DESPITE the great numbers of amateur radio enthusiasts, there are still many people who have never seen a short wave station operate. As an intriguing lobby stunt, which should get attention in your newspapers, get a local radio ham holding an amateur license to rig up his outfit in your theatre lobby. In some locations, it may be difficult for him to operate his sending transmitter but in all cases he will be able to receive the conversations of short wave amateurs for miles around for the benefit of lobby listeners.

Perhaps one of your local stores handling amateur broadcasting equipment could be given the privilege of installing your lobby short wave station in return for a stipulated amount of newspaper advertising space which they would use to announce the exhibit and your picture.

Window displays can be arranged with stores dealing in ready-made amateur broadcasting equipment, also with bookstores and libraries in connection with the many books offering instruction in building home-made outfits.

Since the amateur is an integral part of radio broadcasting today, your local commercial station should be willing to cooperate in staging a program in which a group of local radio hams are interviewed concerning your picture. Some of them will undoubtedly have interesting experiences of their own to relate; the part they have played during various emergencies, etc. This can also be utilized for an interesting newspaper feature story.

★ ★ ★

LOVE ON TAP!

Just Married

IF OL' DAN CUPID never had a nervous breakdown it's because he never met the Abbott Dancers, those eight choice specimens of delirious femininity who can out-jitter a jitterbug and wreck a romance all in the same breath. This quaint octette does its stuff — and it's some stuff — in Metro-Goldwyn-Mayer's latest miniature musical, "Love On Tap."

Mary Howard is about to marry Truman Bradley but the marriage seems to be ill-destined. First one of the girls gets mumps which necessitates a postponement of the nuptial ceremonies. The second time at the post another of the girls contracts the measles and the wedding march is again delayed.

By this time the traveling troup has reached Los Angeles and Truman is beginning to think he's destined to celibacy. He puts his foot down and Mary agrees to fly with him to New York, come hell or high water, after the girls' opening night.

As the ill-fated couple are riding toward the airport with a dog that has been given to Mary as a wedding present, they are stopped by a police car. The girls, all eight of them, pile out of the police car and announce that their costumes have been stolen.

Mary agrees to go back with them to straighten things out even though her potential hubby delivers an ultimatum to the effect that she fly with him on the next plane or call off the whole thing. Mary feels she can't desert the girls at this crucial moment and elects to return to the theatre with them. Her irate boy-friend departs in a tri-motored huff.

Upon arriving at the theatre it is discovered that the costumes weren't stolen after all, merely sent to the cleaners. It seems that the light-footed (not to mention light-headed) dancers have bored a nice hole in the ship of matrimony but they are forgiven when, after the performance, Truman comes trudging back with a policeman on each arm. The girls, in an inspired moment, had reported Mary's dog stolen by him.

So, as it must in all musical comedies, everything turns out well in the end.

Featured in the film are the Abbott Dancers and Garwood Van's orchestra. George Sidney directed and Louis Lewyn produced.

The Story That COULDN'T Be Printed

John Nesbitt pays homage to an obscure newspaper publisher, John Peter Zenger, who, in 1734, printed the story which won America's cherished freedom of the press

TODAY, WHEN most people are discussing political developments, both foreign and domestic, the term "Americanism" is heard with ever increasing frequency. And this term is probably interpreted in a different light by each person who uses it. Yet there is nothing nebulous about the expression. It is not a vague conception subject to multifold interpretation. "Americanism" has been set down in writing in the first ten amendments to the constitution, the Bill of Rights. It is these amendments which give to the people he freedom of expression, the protection from tyranny, the right to determine their own destiny, of which Americans are so proud.

The Bill of Rights was added to the Constitution because tyranny at that time was fresh in the minds of the people. For instance, they remembered the case of John Peter Zenger. That name means nothing today but it can safely be said that Zenger, more than any other individual, drove home to the people the need of an everlasting guarantee of freedom of expression.

Now John Nesbitt, Metro-Goldwyn-Mayer commentator and mentor of the Passing Parade series, in "The Story That Couldn't Be Printed," brings to the screen this vital story of John Zenger.

In 1734, Zenger was a poor but efficient publisher of the New York Weekly Journal. He saw daily whippings of his friends and neighbors whose only crimes was their refusal to pay Governor Cosby's unfair flour tax. Zenger knew that the tax went right into Cosby's pocket, but there was nothing he could do about it. He dared not print it.

One day, John Alexander, a young and brilliant Colonial lawyer, came to Zenger with unquestionable proof of Cosby's crooked activities. Here was Zenger's chance. He had the facts and the proof of Cosby's guilt, and, well aware of the risk, he printed that story. Public sentiment was aroused; Cosby ordered all copies of the paper confiscated; Zenger was jailed, and his printing establishment wrecked.

But Zenger wasn't stopped. From his cell, he continued to write militant editorials flaying the governor. He wrote with a nail, using a concoction of milk and lemon juice, as ink. Held over a flame this concoction disclosed itself as an invisible ink. These potent editorials were sent to his wife who, with Hank, Zenger's helper, had set up a press behind their barn. Here they printed Zenger's words, passing the bootleg paper all over the countryside. And the public soon became inflamed by these factual accounts of the governor's thievery. As the trial neared, Zenger announced that he would be defended by his good friend and lawyer, John Alexander. But no sooner did the announcement appear, than Cosby had the young attorney disbarred. Then Alexander had an idea. He visited Andrew Hamilton, the greatest attorney of his time, and tried to convince him that he should defend Zenger. Alexander pleaded with Hamilton on the basis that a victory for Zenger would establish a precedent for freedom of the press in the future. At first, the great lawyer refused, but finally gave his word that he'd be at the trial.

The trial started before Hamilton's arrival. Zenger appeared defeated as evidence piled up against him. Suddenly, Hamilton appeared in the courtroom, asked permission to make one short speech. Granted that permission, he delivered to the jury one of the greatest courtroom speeches in American history.

After a short introduction on the meaning of liberty and prosecution of that liberty, Hamilton said: "The question before you is not the cause of this poor printer—No! It is the cause of liberty! And I do not doubt that every man here who prefers freedom to a life of slavery, by an uncorrupt vote, will have laid a foundation for securing to ourselves, our children, and our posterity that things which the laws of this country have given us the right—the liberty of exposing and opposing arbitrary government by speaking and writing the truth."

Zenger was aquitted, and, as Nesbitt points out in his commentary, did lay the foundation for the freedom of the press in America. Because of Zenger's courage and Hamilton's sagacity, there is a difference between this country, and many foreign countries. Because certain nations assert that knowledge in the hands of the masses of the people is dangerous, one-fifth of the world's population are kept in ignorance of the truth. Compare many oversea newsstands, where entire editions of newspapers are scrapped and burned because they do not contain exactly what the government wants the people to know, and American newsstands where publications of all beliefs and peoples lie side by side, unmolested.

This is freedom of the press.

Victor Kilian appears as Zenger in the film, Anthony Allan is Alexander, and Fred Worlock portrays Andrew Hamilton. Others in the cast are Vera Tattersall, Carl Stockdale, and Emmet Vogan.

Joe Newman directed from a script by Samuel Chain. Jack Chertok produced.

Exploitation ☆ ☆ ☆

IN THIS DRAMATIC historical episode which laid the foundation for the freedom of the press in America, you have a factual screen presentation of a subject of timely and vital importance to every newspaperman. A special advance screening for the publishers and executive editors of all local newspapers is bound to get space for "The Story That Couldn't Be Printed" in news columns and on editorial pages.

As a worthwhile newspaper tieup, let the paper invite a journalism class from a local college or high school to be its guests at a special showing of this film.

Because much of the action of your picture is concerned with the trial of John Zenger, "The Story That Couldn't Be Printed" will have a special appeal for members of the legal fraternity. An investment certain to yield boxoffice dividends would be a penny postcard announcement sent to local attorneys, reading: "Hear one of the most brilliant speeches in American courtroom history, as delivered by Andrew Hamilton in this factual reenactment of the trial which established America's freedom of the press, etc."

Duel Personalities

THOSE TWO mortal enemies of Our Gang fame, Alfalfa and Butch, have arrived at a surprising unanimity of opinion as regards knighthood and old-time chivalry and all that sort of stuff. In their latest film for Metro-Goldwyn-Mayer, "Duel Personalities," they discover only too late that what was good enough for the lovely ladies of olden times doesn't go very far with a modern Miss with Twentieth Century likes and leanings.

It all started when Alfalfa found himself in what the troubadours of old called "ye doleful dumps" because Darla had broken a date with him to play tennis with Butch. Not caring what happens, Alf becomes the subject for a hynotist's experiments. Soon, he is believing that he is D'Artagnan, and he immediately becomes the spirited rejuvenation of his gallant namesake. Before the hypnotist can snap Alfalfa out of the trance, he is hit on the head by a brick from a workman's hod, and knocked out.

As the great Dumas character, Alfalfa makes Spanky, Porky and Buckwheat his Athos, Porthos and Aramis and all four set out for adventure.

First in their path are Darla and Butch, whom Alfalfa recognizes as De Rochefort, his arch-rival. Alfalfa bows low, kisses Darla's hand, repeats flowery words, and otherwise acts gallantly enough to make Butch wonder and Darla like it. Butch becomes angry. Whereupon, without further ado, Alfalfa challenges him to a duel the following morning and appoints Spanky as his second. The Woim elects to second Butch. Darla runs to tell her friends that a duel is to be fought over her. They, taking it more calmly, remind her that someone might be killed. By now thoroughly frightened, Darla runs to try and stop the slaughter. In the meanwhile, the hypnotist has been revived and snaps Alfalfa out of his trance. Told that he will fight a duel with Butch the following morning, Alfalfa faints. Butch, too, doesn't relish the idea of dueling, so he decides to try and talk Alfalfa out of it. They meet at the gang's headquarters and agree that on the following morning they will duel with cap pistols, and that when they shoot, both will fall. Darla, they decide, will naturally rush to the one she prefers. But Darla overhears their plan.

The following morning, the entire neighborhood turns out to see the heralded duel to the death to satisfy a question of honor. The two participants, Alfalfa and Butch, stand back to back, their pistols raised, awaiting the signal from referee Spanky. At the command, they take their ten paces, turn, fire, and both fall "dead." Each waits for Darla to come to him, but she double-crosses them both. Taking the arm of Waldo she walks off, happy in a new love.

As she steps away, Alfala and Butch really go into a trance, wondering if there's any wisdom in women or good in gallantry.

The screen's youngest director, George Sidney, again directs the young group of stars in the one-reel comedy which Jack Chertok produced from a screen play by Robert McGowan and Hal Law.

OUR GANG

Clown Princes

ALL FOR ONE and one for all, is the motto of Our Gang in their latest one-reeler for Metro-Goldwyn-Mayer, "Clown Princes." The Gang finds out that Porky's mother isn't able to pay her next months rent and is about to be evicted. So they decide to have a rent party in the form of a circus.

The day of the event finds Alfalfa tending to his duties as "lemon-squeezer" for the lemonade concession. Muggsy, who is secretly in love with Alfalfa, has already had eleven glasses because her Alfalfa has personally served each glass. On the midway, Spanky, as barker, is explaining to the crowd the marvelous freaks to be seen on the inside. There is Buckwheat, the man-eater; Slapsie (in a beard), as the world's smallest man; Porky is the head without a body; Darla is a snake charmer, and there is also the world's tallest man and a pair of Siamese twins.

The onlookers enter the tent and Alfalfa is proud to note that enough money has been raised to pay Porky's rent. Amid the fanfare of the band's so-called overture, the circus gets into full swing. Spanky and Leonard, as an acrobatic team execute some very difficult acrobatics with doubtful success. Then Darla proceeds with her lion taming act, but her cats (domestic pet variety dressed in furs) apparently don't feel like taking orders that day.

Next on the program is the act of the century—Daredevil Alfalfa—The Man On The Flying Trapeze. Attired in handle-bar moustache, his hair parted in the center, and wearing long underwear with false bulges to indicate his large muscles, Alfalfa is seated on the trapeze which is held aloft by a wire running through a pulley attached to the ceiling, the other end being tied to a mule. As the act starts a bee stings the mule who proceeds to go berserk. Alfalfa gets tossed in all directions, finally plunging right through the top of the tent.

George Sidney directed "Clown Princes" from a script by Robert McGowan and Hal Law. Jack Chertok produced.

It's swingtime in the movies as Hollywood's rug cutters beat it out in this musical comedy jam session of today's terpischorean termites

Somewhat Secret!

Today's young generation seems to think that there are two kinds of people in the world, jitterbugs and non-jitterbugs. And while their estimate may be somewhat exaggerated, there are certainly enough torso-tossing, dance floor destroyers around the country to warrant perpetuation on celluloid of this particular terpsichorean cycle. And this is precisely what Metro-Goldwyn-Mayer has done in its latest two-reel musical, "Somewhat Secret."

While producer Jack Chertok believes that the film will induce the most anti anti-jitterbug to tap his feet in time with the torrid music, he doesn't take credit for the idea for the novel musical. Rather, he explained, thousands of jitterbugs throughout the nation have sent letters to the studio demanding a real swing musical.

Also realizing that there are many citizens who detest hot music, Chertok ordered his writers to incorporate into the plot a controversy as to the merits of swing.

"We'll let the public decide for themselves," he said. "Briefly here's the plot of the picture, but for a real unbiased decision the music should be heard."

Students of Dimsdale Hall face an unhappy Fall semester. Most of them are jitterbugs and the assistant dean, Emily Godsall, has forbidden such dancing, branding it "uncouth and barbaric."

Her boy friend, Professor Benjamin Barnes, however, is a famous swing organist, teaching chemistry incognito. The plot begins to thicken when two of his former buddies, "Cat" Kelly and "Burlap" Jones, discover him and threaten to expose his past unless he plays with them at a big swingaree to be held the following night at the next town.

The night of the dance, Emily is giving a tea party when Alice, the school tattletale, rushes in to say that a group of students are at the swingaree.

Emily excuses herself, and hurries over. She sees Barnes "jammin' " away on the organ as the swing-mad crowd cheers him as a hero. At first Emily is surprised, shocked and hurt, then as she watches the crowd and listens to the music, she realizes how unnecessarily prudish she has been.

But Barnes, who saw her at the dance, thinks she is through with him and on his way home drops in at Nick's Nook to drown his sorrows in ice cream sodas.

As he sits there, someone turns on a jitterbug record. He turns to see Emily. They kiss and Emily orders sodas for everyone in the place.

Mary Howard and Tom Collins are seen in the leading roles. The supporting cast includes Benny Rubin, Mary Bovard, Claire James, Mitzie Uehlein, Phillip Terry and 100 champion jitterbugs. Sammy Lee directed from a screenplay by Mort Green and Julian Hochfelder.

Exploitation ☆ ☆ ☆

With the jitterbug holding sway in every community today, smart showmen can put this screen jam session in the box-office groove by sponsoring a contest for local swingeroos. Hold the eliminations at a cooperating ballroom. Let the finalists tear it down on your theatre stage during your showing of "Somewhat Secret." For music use an amplified phonograph and a number of selected swing recordings supplied by a local music store. Aside from its publicity value, here you have an attraction that will actually sell tickets.

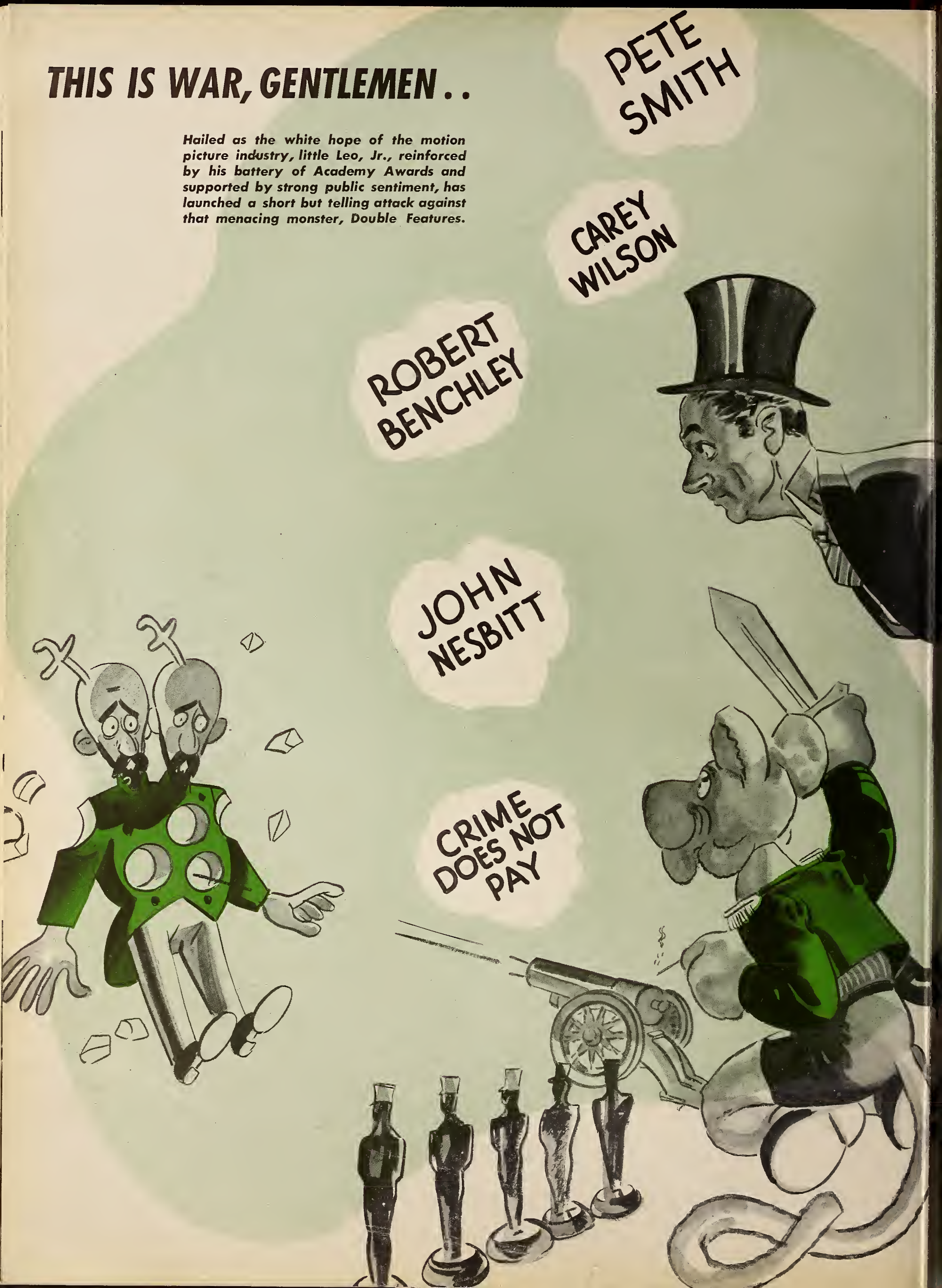
For an alternate idea, get your newspaper to cooperate in staging a jam clinic on your stage or in a downtown hotel ballroom as a prelude to your opening. The newspaper would print a coupon inviting readers to attend a free class in the rudiments of swing dancing as demonstrated by a local dancing teacher. Most promising swingsters might be awarded guest tickets.

To track down the haunts of local jitterbugs, follow the trail of the automatic phonographs. Wherever you find these five-cents-a-record machines, you will have discovered a meeting place of the cult of the dipsy doodlers. Arrange with the local distributor to place on each of these machines an announcement: "Calling all jitterbugs. See the screen's first jam session, 'Somewhat Secret,' (theatre and playdate)."

Get a friendly barkeep to concoct a new cocktail, the recipe for which you can offer to all local bars as a special drink to be featured during your showing. Supply window strips and small printed cards reading, "Get in the groove with a Jitterbug Cocktail, dedicated to the musical comedy jam session, 'Somewhat Secret,' (theatre and playdate)."

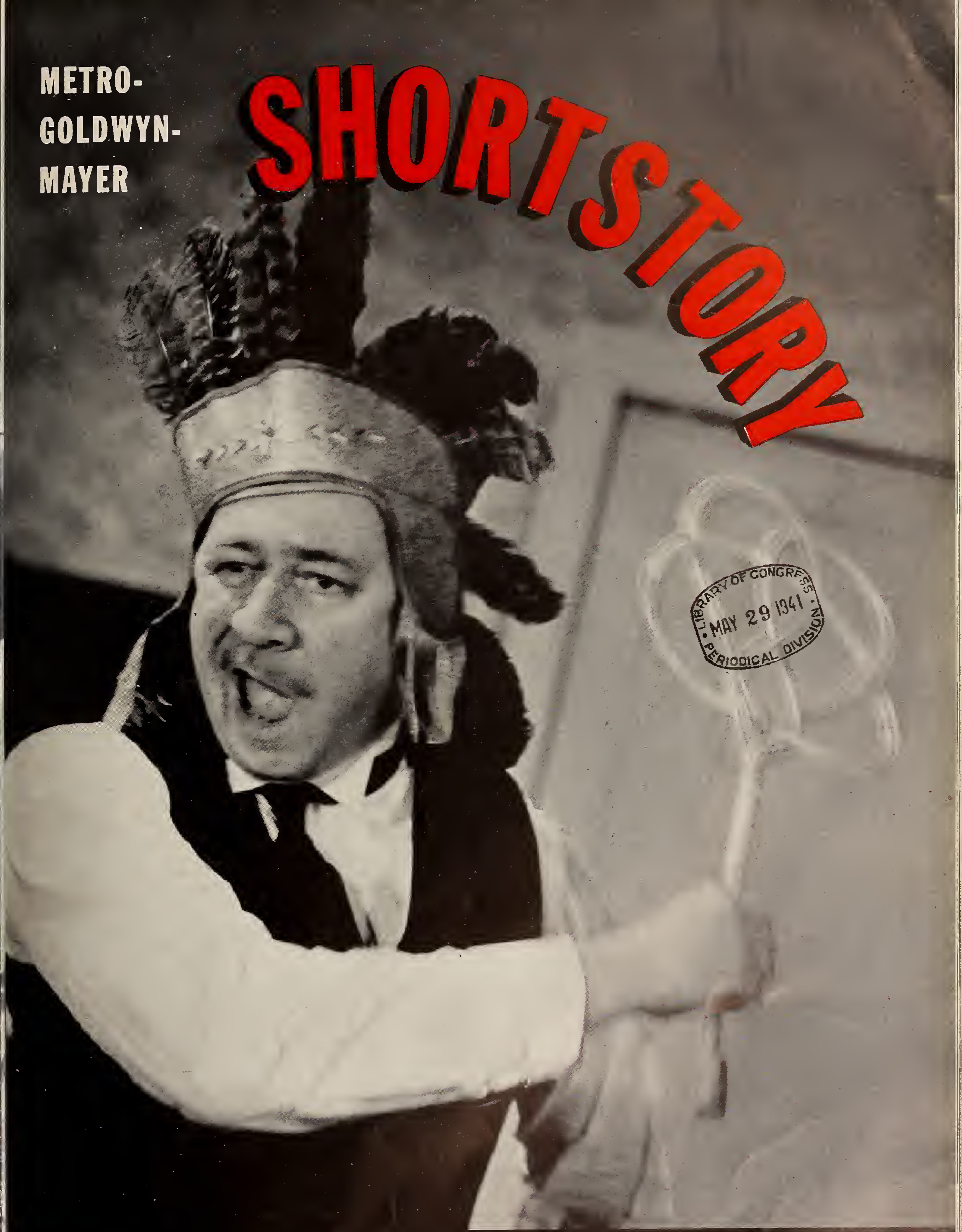
THIS IS WAR, GENTLEMEN . .

Hailed as the white hope of the motion picture industry, little Leo, Jr., reinforced by his battery of Academy Awards and supported by strong public sentiment, has launched a short but telling attack against that menacing monster, Double Features.


PETE SMITH
CAREY WILSON
ROBERT BENCHLEY
JOHN NESBITT
CRIME DOES NOT PAY

METRO-
GOLDWYN-
MAYER

SHORT STORY



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A convenient index, for reference purposes, of short subjects which hove oppeored in previous issues.

CRIME DOES NOT PAY

Money To Loan — An expose of the loan shark, lowest of all criminal parasites, whose easy terms mean uneasy consequences for thousands caught in his clutches. (21 mins.) *MAR.-APR.*

While America Sleeps — Sounding the alarm against a new threat to American security, the screen exposes the startling truth about the vast spy network lurking today in every corner of the nation. (21 mins.) *MAR.-APR.*

The Wrong Way Out — The story of two youngsters who, impatient for independence, marry and run away from home. Typical of most such cases it isn't long before they run into the arms of the law. (17 mins.) *JAN.*

They're Always Caught — Police turn to the microscope to prove that Crime Does Not Pay. By means of ingenious laboratory devices an apparently perfect crime is unerringly solved. (22 mins.) *AUG.-SEPT.*

Think It Over — The screen exposes the fire insurance racket, telling the story of a gang of arsonists who, with the connivance of the owners, set fire to stores, collecting a percentage of the insurance. (20 mins.) *AUG.-SEPT.*

MUSICALS

Somewhat Secret — It's swingtime in the movies as Hollywood's rug cutters beat it out in a musical jam session of today's terpsichorean termites. (21 mins.) *MAR.-APR.*

Happily Buried — A mad but merry musical comedy concerning the love of the presidents of rival waffle iron companies. Cast includes Anthony Allen, Benny Rubin, Rita Oehman. (20 mins.) *FEB.*

A Dream of Love — An episode in the life of the immortal Hungarian composer, Franz Liszt is unfolded while his best-known compositions are played and sung. (17 mins.) *FEB.*

Men of Steel — The latest fad of the legitimate stage now comes to the screen. It's a labor-capital controversy set to music, concerning factory workers who've been bitten by the acting bug. (21 mins.) *JAN.*

Once Over Lightly — The story of two barber colleges becomes a musical comedy plot by a close shave. Johnny Downs and Dixie Dunbar provide the musical interludes. (19 mins.) *OCT.-NOV.*

PETE SMITH SPECIALTIES

Marine Circus — Pete Smith presents a short with a porpoise — in fact lots of 'em. A fish-eye view of 1001 species of sea life. Filmed in Technicolor at Florida's famed Marine Studios. (9 mins.) *MAR.-APR.*

Radio Hams — A salute to America's amateur broadcasters whose hobby has played its part in the progress of radio and saved many lives in time of emergency. (10 mins.) *MAR.-APR.*

Heroes At Leisure — The mystery of the off-season life of the professional life-guard is solved by Pete Smith who has discovered that the guards go native down in the South Sea islands. (10 mins.) *FEB.*

Weather Wizards — Everybody talks about the weather but leaves it to Pete Smith to do something about it. Here he offers tribute to that unsung hero, the weatherman, whose constant vigil saves lives and dollars. (9 mins.) *JAN.*

Penny's Picnic — Food for thought is Pete Smith's short featuring home economist Prudence Penny who shows hungry campers how to prepare a meal fit for those wide open spaces. (10 mins). *JAN.*

Hot on Ice — Roughest, toughest sport of all, ice hockey, is analyzed by Pete Smith, Hollywood's armchair athlete, who gives the low-down on this conk-cracking, bone-busting business. (10 mins.) *OCT.-NOV.*

Man's Greatest Friend — Pete Smith submits another dog subject, this time depicting the animal as a contributor to man's health and happiness through his important role in scientific research (10 mins.) *OCT.-NOV.*

Double Diving — Harold ''Dutch'' Smith and Farid Sumaika, Olympic diving champions, float through the air in perfect synchronization. A remarkable demonstration of skill and artistry. (8 mins). *OCT.-NOV.*

PASSING PARADE

The Giant of Norway — (formerly titled ''The Man Who Couldn't Say No'') — Thousands of refugees owe their very lives to Fritjof Nansen, a man who abandoned his life's dream to heed the call of duty. *MAR.-APR.*

The Story That Couldn't Be Printed — John Nesbitt pays homage to an obscure newspaper publisher, John Peter Zenger, who, in 1734, printed the story which won America's cherished freedom of the press. *MAR.-APR.*

Angel of Mercy — A brief biography of Clara Barton, kindly New England school-mistress who fought the ravages of war and disaster and was responsible for the creation of the American Red Cross. (10 mins.) *FEB.*

Story of Dr. Jenner — John Nesbitt's Passing Parade pays fitting tribute to the simple country doctor whose discovery of vaccination has saved untold thousands from the ravages of smallpox. (10 mins.), *FEB.*

New Roadways — John Nesbitt describes new frontiers in science and industry which offer new jobs for today's young Americans. New uses for glass, experiments with mice and plastic surgery are depicted. (10 mins.) *FEB.*

The Story of Alfred Nobel — A biography of the man who gave the secret of mass destruction to the war mongers, then spent the rest of his life furthering the cause of peace. (11 mins.) *JAN.*

Passing Parade No. 1 — John Nesbitt narrates three poignant episodes in everyday life: mail order marriages, an autobiography of an automobile, and the millions of dollars lying in bank vaults forgotten by depositors. (10 mins.) *OCT.-NOV.*

MINIATURES

Prophet Without Honor — Carey Wilson adds Hollywood lustre to the name Matthew Fontaine Maury, a cripple who charted ocean trade routes making travel on sea almost as safe as travel on land. (11 mins.) *MAR.-APR.*

Love On Tap — The Murriel Abbott Dancers do their stuff before the camera in a miniature musical, built around a romance between Mary Howard and Truman Bradley. (11 mins.) *MAR.-APR.*

The Great Heart — A story of the heroic sacrifice of Father Damien who suffered a living death in order to bring God's comfort to the lepers on Molokai Island. Carey Wilson narrates. (11 mins.) *JAN.*

Ice Antics — Hollywood expounds the intricacies of the nation's newest fad, ice skating, depicting the amusing efforts of novices and the amazing artistry of the professionals. (9 mins.) *JAN.*

They Live Again — John Nesbitt unfolds the true story of the discovery of insulin, detailing the career of Drs. Banting and Best who have devoted their lives to developing this treatment for diabetes. (10 mins.) *OCT.-NOV.*

Short Notice

Title of the John Nesbitt Passing Parade subject listed in the March-April issue as "The Man Who Couldn't Say No," has been changed to "THE GIANT of NORWAY"

ROBERT BENCHLEY

An Hour for Lunch — Benchley sets out to show how much can be accomplished in one lunch hour, but can't get a shave, can't get a seat in a restaurant, can't avoid a salesman, can't even get back on time. (9 mins.) *FEB.*

How to Sub-Let — Deciding to rent his apartment, Benchley shows it to some potential sub-letters, managing invariably to bring to light all its worst features. (8 mins.) *JAN.*

Mental Poise — If there's anything funnier than Benchley it's two Benchleys. He meets his double in this lecture and gets somewhat confused as to his own identity. (7 mins.) *JAN.*

Opening Day — Robert (Babe) Benchley goes to bat for America's national pastime, lecturing on the trials and tribulations of a first-ball-thrower-outer. Mayors, Governors, etc., please note. (9 mins.) *OCT.-NOV.*

M-G-M CARTOONS

The Little Goldfish — Depicting the plight of a little goldfish when, in his dream, he escapes from his bowl and mingles with denizens of the deep. (8 mins.) *MAR.-APR.*

Jitterbug Follies — The comic strip characters Count Screwloose and J.R., the Wonder Dog conduct an amateur night. The show is stolen by two penguins and the profits are stolen by two muggs. (9 mins.) *MAR.-APR.*

Wanted: No Master — Because he isn't treated well, J.R. leads the Count to believe a beautiful heiress is his for the asking. Needless to say, the ''heiress'' is phony and so are her looks. (8 mins.) *MAR.-APR.*

OUR GANG COMEDIES

Duel Personalities — Alfalfa, while under a hypnotist's influence, challenges Butch to a duel over Darla. Both lose their nerve and decide to use cap pistols. Darla deserts them both. (10 mins.) *MAR.-APR.*

Clown Princes — To raise money for Porky's rent the Gang stages a neighborhood circus replete with strong men, lion tamers, trapeze artists and acts of magic. (10 mins.) *MAR.-APR.*

Tiny Troubles — A midget is involved on the Gang's latest adventure, getting them into all sorts of trouble with the cops and finally landing them in the police station for a lecture. (10 mins.) *FEB.*

Alfalfa's Aunt — Alfalfa suspects he's going to be murdered and rounds up the Gang to try to prevent it. It all turns out to be a mistake but they do manage to scare away an unwanted relative. (11 mins.) *JAN.*

Practical Jokers — When the Gang sets out to wreak vengeance upon Butch for all the practical jokes he has played upon them, their well-laid plan explodes in their face — but literally! (9 mins.) *JAN.*

Men in Fright — The Gang visits Darla who is in the hospital recuperating from a tonsilectomy. Little Gary opens a laughing gas valve and Alfalfa goes on a bender until a well-aimed pitcher of water snaps him out of it. (11 mins.) *OCT.-NOV.*

HISTORICAL MYSTERIES

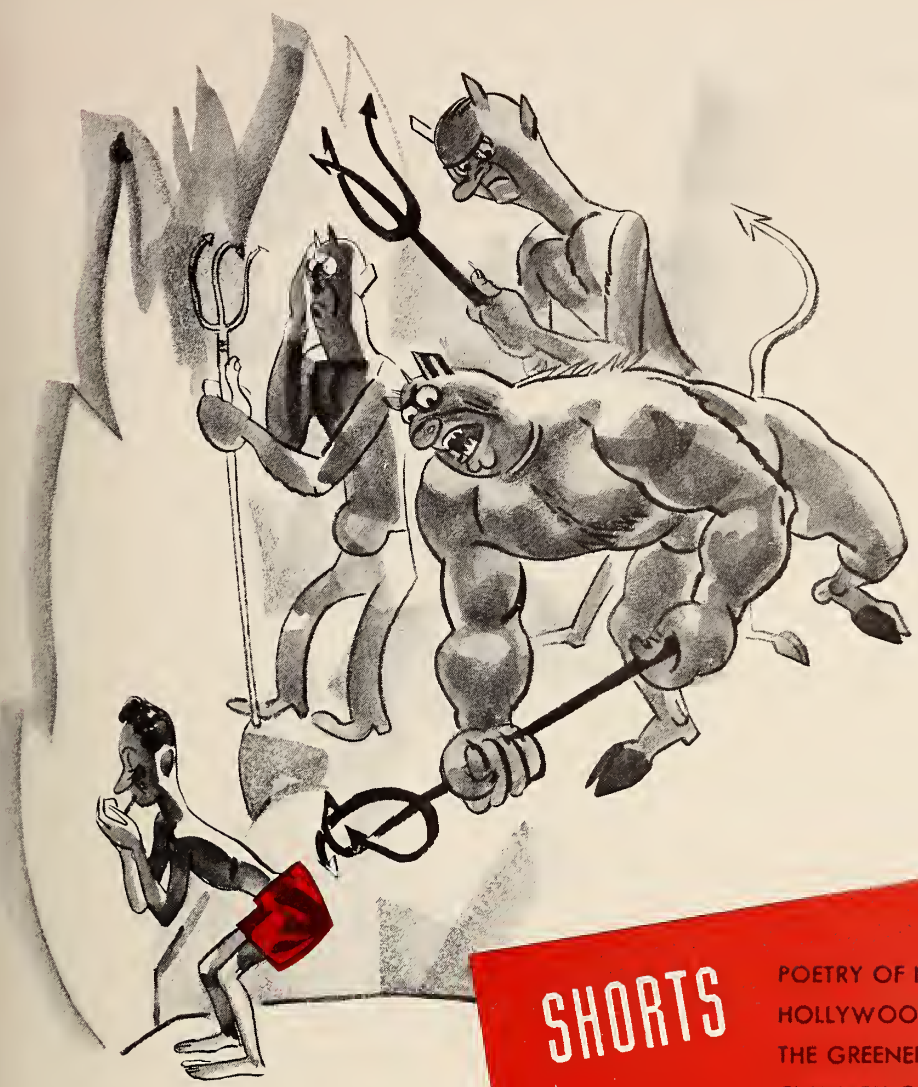
Nostradamus — Carey Wison tells the story of the man who foretold history's major events 200 years ago — the World War, King Edward's abdication, and a man named ''Hister'' who would conquer Austria in the twentieth century. (11 mins.) *AUG.-SEPT.*

The Man On the Rock — Napoleon is supposed to have died on St. Helena Island but many facts tend to show that he escaped and returned to France. Carey Wilson narrates this amazing story. (11 mins.) *AUG.-SEPT.*

FITZPATRICK TRAVELTALKS

Ancient Egypt — FitzPatrick depicts the beautiful and historically famous places in Egypt, giving special attention to the Pyramids, the Sphinx, the valley of the Kings and the Temple of Luxor. (8 mins.) *JAN.*

Jaipur—The Pink City — In this colorful city FitzPatrick depicts the various castes from the highest to the lowest; the chief industries, the making of brass ware and intricate embroidery work. (8 mins.) *OCT.-NOV.*



"It's no use Beelzebub—he's another double feature fan!"

"It was a great pleasure to see THE STORY OF DR. JENNER...its accurate and interesting portrayal will acquaint the public with a great benefactor to mankind. Because of the far-reaching influence of motion pictures, this film will bring enlightenment in those parts of the country where prejudice against vaccination for smallpox still exists."

CHARLES M. CARPENTER, M. D.
School of Medicine and Dentistry
University of Rochester

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SHORT STORY
MAY • JUNE 1939

EDITED BY Herb Morgan • Published at 1540 Broadway, New York, N. Y., U. S. A.

ENTIRE CONTENTS OF THIS PUBLICATION IS AVAILABLE FOR REPRODUCTION IN WHOLE OR IN PART ADDRESS ALL COMMUNICATIONS TO THE EDITOR

"Also Selected Shorts"

As a member of the Motion Picture Council of the District of Columbia, I have been reviewing pictures for the Council and I often find the "Shorts" are really often outstanding pictures, much better, in fact, than the "Features." I've never been a "motion picture fan," as I considered my time too valuable to waste just going to shows. But since I've been a "reviewer" I realize there is more to the motion pictures than I though. Sometimes I go three times a week, as I've heard a picture discussed at our meetings and it aroused my interest. The point had been brought up in our meetings of the "Selected Shorts," some were so very good, it was too bad people did not know when they were being run, as some of us would go to them, when the "feature" did not appeal to us at all.

My point is, why in your newspaper advertising can you not mention *at least* the *names* of the "Selected Shorts?" Usually the names do give one a pretty good idea of what the picture is about. I know if you did you'd find people coming for the "shorts."

As it is we miss many we'd love to see.

(MRS.) BELLE CUTLER PARKER
Washington, D.C.

Nesbitt Testimonial

I want to add my commendation to the many you have doubtless received for the excellent short subjects John Nesbitt has turned out for M-G-M. In this day of jitterbugs it is really amazing how this series holds the attention of the audience.

Here's an experience I had last Saturday. My feature was Jane Withers in "The Arizona Wildcat," and I had built up my shorts program (I run no double bills) to appeal mostly to the juveniles. Among others I had booked "Ice Antics" from M-G-M. For the first time since I have been an exhibitor it was necessary for M-G-M to change a short at the last minute. Instead of "Ice Antics" they sent me "The Story of Alfred Nobel." I was afraid it was not a good change since our audience, especially at the matinee, would be mostly youngsters. However, at the matinee with mostly children under twelve years of age watching the show the house was absolutely quite while "The Story of Alfred Nobel" was on the screen. This was remarkable to me since our Saturday afternoon audiences are usually very restless and last Saturday with Jane Withers and a serial to come they should have been very jittery. This speaks volumes for your short subject, its ability to hold attention. Of course I have noticed for some time that evening audiences literally "eat them up." You can hear a pin drop when they are on the screen.

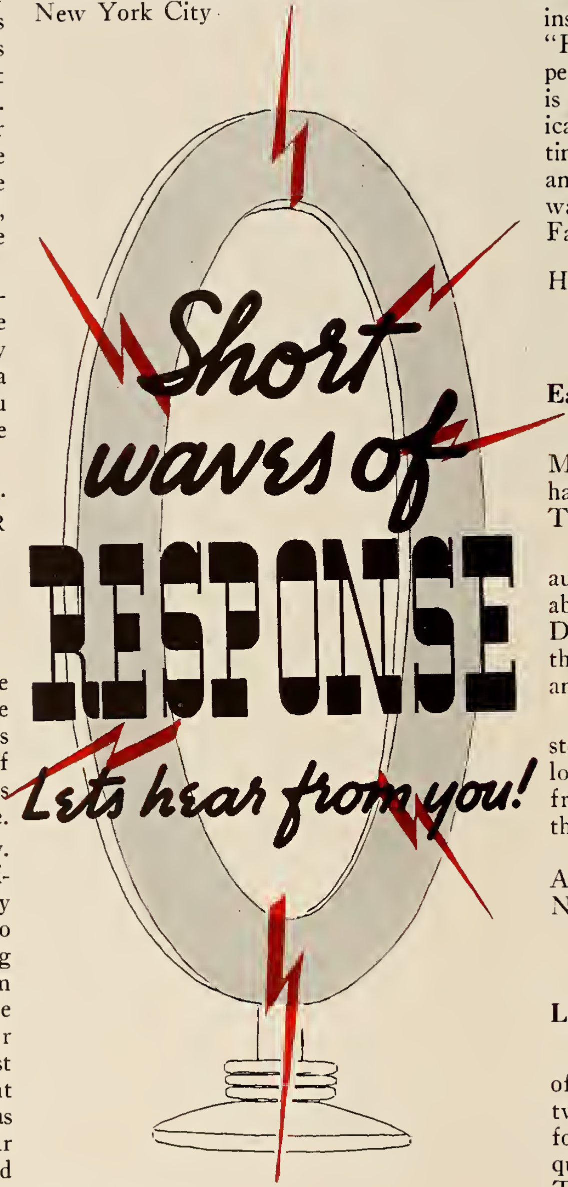
Since I am not in favor of double billing I am particularly thankful to John Nesbitt and M-G-M for the short product you have been giving me. Keep it up.

A. W. McCORMICK
Beaver Theatre
Beaver, Pennsylvania

Appreciation

The Bronx County Medical Society extends its sincere appreciation to Metro-Goldwyn-Mayer productions for the publicity given to the ethical doctor as a member of organized medicine in the recently presented Crime Does Not Pay. (*"Miracle Money"*)

JOSEPH GOLOMB, M.D.
Bronx County Medical Society
New York City



Short Encore

May I take this opportunity to tell you of our own and our patrons reaction to your studios fine production, "The Great Heart." To our mind this is without reservation the finest short subject we have played during the last several seasons.

It was received by our patrons with an enthusiasm and appreciation that was at once unusual and gratifying. Each time it was screened it never failed to bring a round of applause from the audience. Many stopped to voice their appreciation to us personally. The consistently favorable comments ranged all the way from subject matter, treatment, production, setting, to commentator. We look forward to many more shorts of this caliber.

HENRY PINES
Leimert Theatre
Los Angeles, California

Fight, Team, Fight!

I want to say again how much I enjoy reading SHORTSTORY. The M-G-M organization is to be commended for the fight it is making on the double feature bore. Not only the fight, but the ammunition you are firing in the way of entertaining, high-powered shorts. I have heard many people in Houston say they are going to see a certain short; the feature is incidental. For instance, with such a popular series as the "Hardys" now at Loew's State, I hear people say, "Sure, that Hardys Ride High is good, but be certain to see 'While America Sleeps.' " And so it goes. For the first time in my experiences in Houston I heard an audience roundly applaud a picture. It was "The Great Heart," the short on Father Damien.

J. K. JAMES
Houston, Texas.

Easter Thanksgiving

Our volunteer but very active leper Mission auxiliary in Alexandria, Virginia, has sponsored the appearance at the Reed Theatre there of "The Great Heart."

Mrs. W. M. Rardon, the head of the auxiliary there, writes me that they were able to arrange this through the help of Dr. S. B. Moore, Alexandria president of the motion picture board, and the Alexandria Amusement Company.

The Alexandria Gazette carried a news story of this sponsorship, saying that "the local leper mission urges all members and friends to see 'The Great Heart' as part of their Easter week thanksgiving."

EMORY ROSS
American Mission to Lepers
New York City

Library Initiative

Once a week the Publicity Department of the Cleveland Public Library arranges two, three-foot square, panel exhibit boards for display purposes at the general headquarters of Womens Clubs in Cleveland. These exhibitors are seen by over one thousand club women who usually make an effort to see the pictures suggested by these exhibits.

Due to the fine cooperation of your Cleveland office, we are seeing short subjects in advance of the playdates and we are trying an experiment of advertising these short subjects on the display boards in advance of playdate. Suggested co-related reading matter is worked into the exhibit.

We receive quite a few calls about the short "Nostradamus," such as his history, background and requests for any of his books. Of late we have had quite a few calls for material of this kind and have started a short subject review file to take care of these requests.

FREDERICK L. MYERS
Cleveland Public Library
Cleveland, Ohio

A FEW SHORT WORDS BY

PAUL HOCHULI

OF THE HOUSTON PRESS

THE MOVIES at last, have decided upon a sensible manner of "fighting" the double feature "evil" they claim has plagued them for several years. The weapon is short subjects. I've just finished looking through the every-other-month magazine issued by M-G-M and the boys have some very capable ammunition to use.

Double features are a product of the depression when movies were using everything but a goon squad to get patrons jarred loose from the admission price. They probably didn't think of that. They gave away dishes, held bank nights, operated screeno games, and threw in about four hours of movies as a side line.

Houston, being the fair-haired child of the nation, didn't feel this box office belt-tightening nearly as much as the rest of circuit and the "evil" didn't become the blight others have claimed. We went through a siege of Bank Night until the d.a. claimed such goings-on violated Sec. 13-X or something and the theaters gave it up. I've got an idea the theaters looked up 13-X for the district attorney as an out.

We had double features then, too, and still have them, for that matter, in the smaller houses. It's my guess that the practice is profitable, because the houses showing them haven't any competition of like nature to force them into it. They also are independent, with no outside bond holder operating the strings.

Other cities were not so fortunate. One operator would kick over the traces and show two films for the price of one. The others had to follow suit or be trumped. That started what is known as the vicious circle.

At first the films were a novelty, like a side show freak. Business got a shot in the arm, but folks won't go back day after day to see the same freak. The shots had to be bigger until the outlets were spending all the budget for stimulant. When operators squawk, Hollywood puts both ears to the ground.

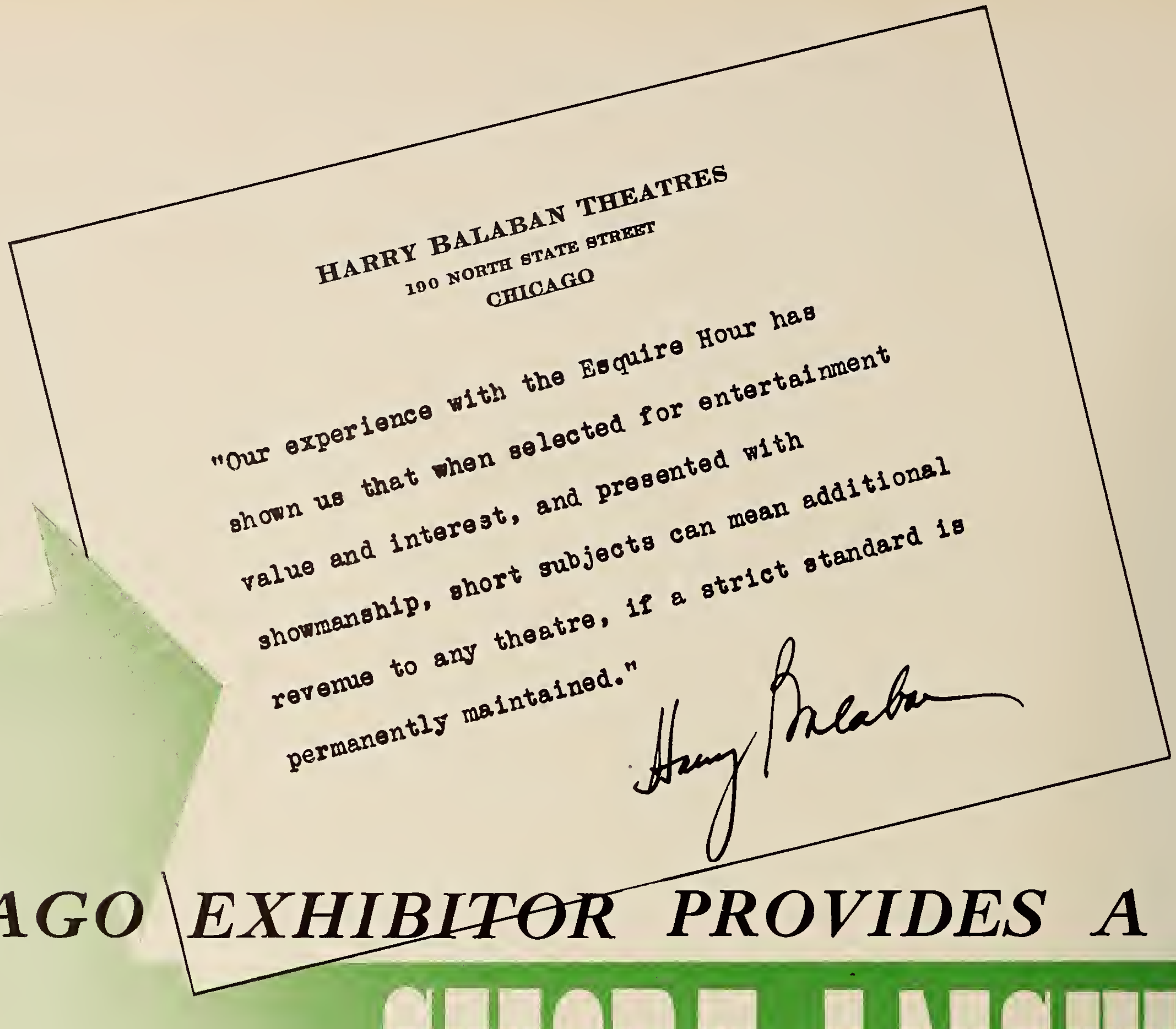
The habit was deep-seated, however, and the movies dreaded the hang-over that would come from a sudden stop. They've tried to taper off with all sorts of remedies. Which brings us to the short subjects you've probably forgotten I mentioned up ahead.

Why not, asks M-G-M, use short subjects instead of two long features? You'll give the citizens as much for their money—more, says this corner—and still not have to furnish soft seats, camping equipment or free lunch. Give a feature, a newsreel and shorts, says M-G-M. Cut out the trailers of next week's show while you're at it, says me.

Double talk can get tiresome but short subjects are the life of the party. Pete Smith, probably the peer of short subjecteers—not counting the animated animals, of course—says short subjects are getting better and better due to a change in booking arrangements. Instead of selling a basketful sight-unseen to an exhibitor, the shorts now are sold one-by-one. This tends to weed out the weak sisters and naturally stimulates the manufacturers to build a better product. As a result, the public gets better entertainment and can be made to forget double features—if the exhibitor wants them forgotten.

There's nothing philanthropical about this Hollywood attitude. Double features are a pain in the side of the majors. Take, for instance, a great picture practically the whole family wants to see. Junior looks in the paper and finds there's another film on the same bill, probably an inferior that some member of the family will claim has an odor in technicolor.

As a result, they pass up the picture they wanted to see because they don't want to see the B product. What do you mean they could see the first one and leave? Did you ever leave until you got what your money would buy?

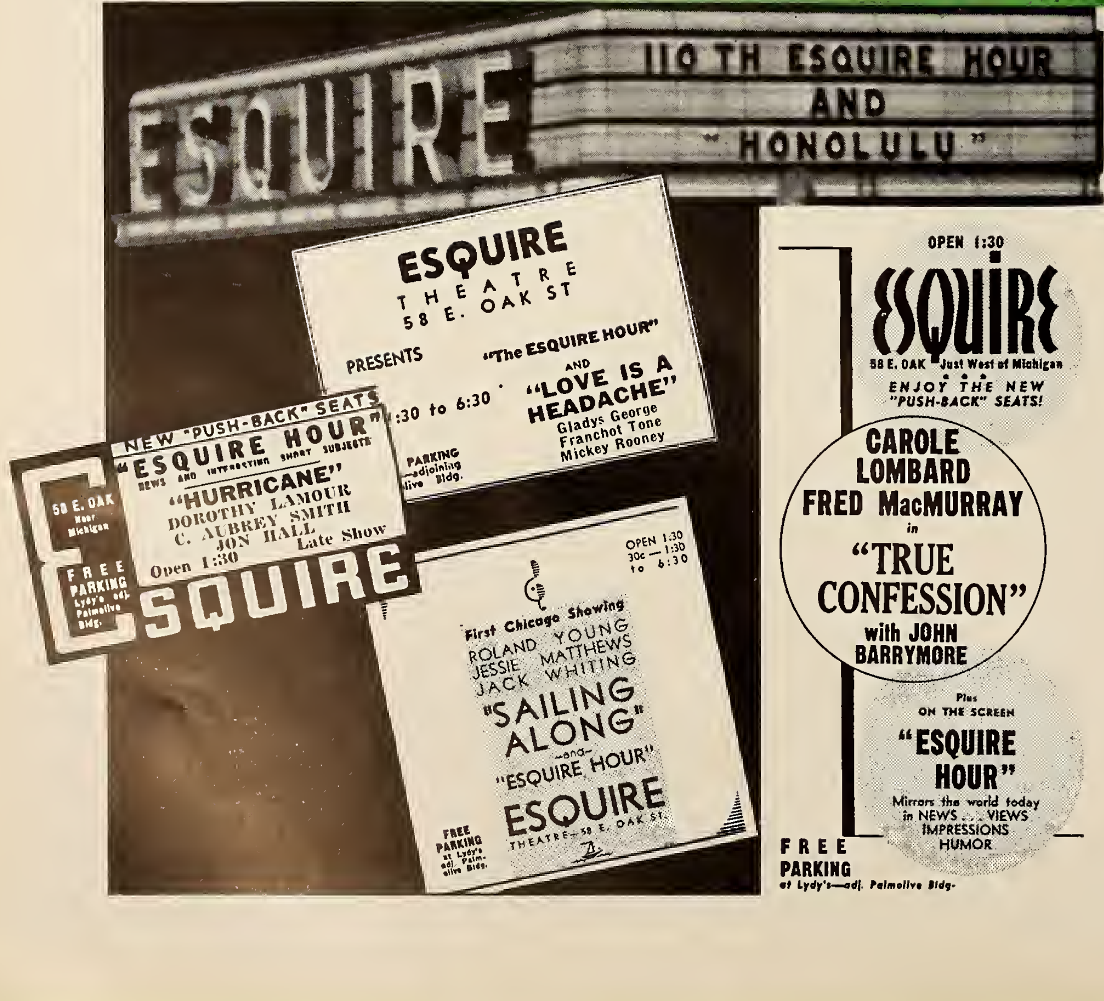


HARRY BALABAN THEATRES
190 NORTH STATE STREET
CHICAGO

"Our experience with the Esquire Hour has shown us that when selected for entertainment value and interest, and presented with showmanship, short subjects can mean additional revenue to any theatre, if a strict standard is permanently maintained."

Harry Balaban

CHICAGO EXHIBITOR PROVIDES A
★ ★ ★ SHORT ANSWE



ESQUIRE
THEATRE
58 E. OAK ST
PRESENTS "The ESQUIRE HOUR" AND "LOVE IS A HEADACHE"
Gladys George
Franchot Tone
Mickey Rooney
:30 to 6:30
PARKING adjoining …live Bldg.

NEW "PUSH-BACK" SEATS
"ESQUIRE HOUR"
NEWS AND INTERESTING SHORT SUBJECTS
"HURRICANE"
DOROTHY LAMOUR
C. AUBREY SMITH
JON HALL
Open 1:30 Late Show
58 E. OAK Near Michigan
FREE PARKING Lydy's adj. Palmolive Bldg.
ESQUIRE

OPEN 1:30
30c — 1:30 to 6:30
First Chicago Showing
ROLAND YOUNG
JESSIE MATTHEWS
JACK WHITING
"SAILING ALONG"
—and—
"ESQUIRE HOUR"
ESQUIRE
THEATRE—58 E. OAK ST.
FREE PARKING at Lydy's adj. Palmolive Bldg.

OPEN 1:30
ESQUIRE
58 E. OAK Just West of Michigan
ENJOY THE NEW "PUSH-BACK" SEATS!
CAROLE LOMBARD
FRED MacMURRAY
in
"TRUE CONFESSION"
with JOHN BARRYMORE
Plus ON THE SCREEN
"ESQUIRE HOUR"
Mirrors the world today in NEWS . . . VIEWS IMPRESSIONS HUMOR
FREE PARKING
at Lydy's—adj. Palmolive Bldg.

AT LEAST one motion picture theatre in the country has launched an experiment which, should it be widely imitated, may deal a lethal blow to the double feature programs.

The playhouse is the Esquire in Chicago, a Harry Balaban theatre. Formerly, like other Windy City houses, it ran double features. Then it became cantankerous. It decided to experiment. The decision was made to fly in the face of Providence — not to mention bargain-hungry Chicago movie-goers — by slicing out one of the full-length pictures, and substituting an hour of varied shorts. This supplementary program of diversified one and two-reelers was advertised as the "Esquire Hour." It was promoted, and advertised in the newspapers, in precisely the same way that a normal feature would be.

Strangely enough, from the standpoint of the double feature exponents, business did not taper off. It actually increased. The first week of the new policy was substantially above normal, and the first full month better still. This might have been attributed to luck, chance, curiosity, harpies, zombies or perverse breezes from off Lake Michigan; but it kept up. The second and third months maintained the same high average. The explanation of the whole matter being a "fluke" seemed a shade feeble.

The "Esquire Hour" is anything but a random collection of short subjects; it is an attempt at a balanced, unified program in which the various films, form one homogeneous production. The general plan has been to present a full "hour show" which might compare in quantity to a second feature, and might excel it in quality. The shorts are picked painstakingly from all available material, and are altered, cut, edited and blended so that they may in essence make a completely unified sixty-minute feature. Each short film leads naturally from one to the next, with the smooth progression of the reels of a normal feature picture; special introductory preludes or trailers are devised and presented to establish an easy connection between overlapping and related parts of the "hour show."

Editorial standards of the "Esquire Hour" are rigid. Superfluous credits, or titles, are eliminated from every short. A travelogue will be introduced by a screen caption reading: "The Esquire Hour takes you on a voyage to Bland Island." The evening's program always opens with a presentation of late news, although this may be re-edited and rearranged to fit in with the subject which is to follow; the last news flash, for example, may be that of a championship tennis match, which leads directly into the ensuing Pete Smith short on lawn tennis pointers. The whole attempt throughout is to avoid any conscious feeling of abruptness or inharmonious transition, and to develop the psychology of a group of shorts forming, in essence, a single sixty-minute entertainment feature.

Bob Benchley's educational effusions are extremely popular on the weekly programs, as is the "Crime Does Not Pay" series, made in cooperation with the Department of Justice. The theatre management attempts to solicit reactions and special preferences of all patrons, to be represented and reflected as the schedule of shorts for subsequent weeks is being made up.

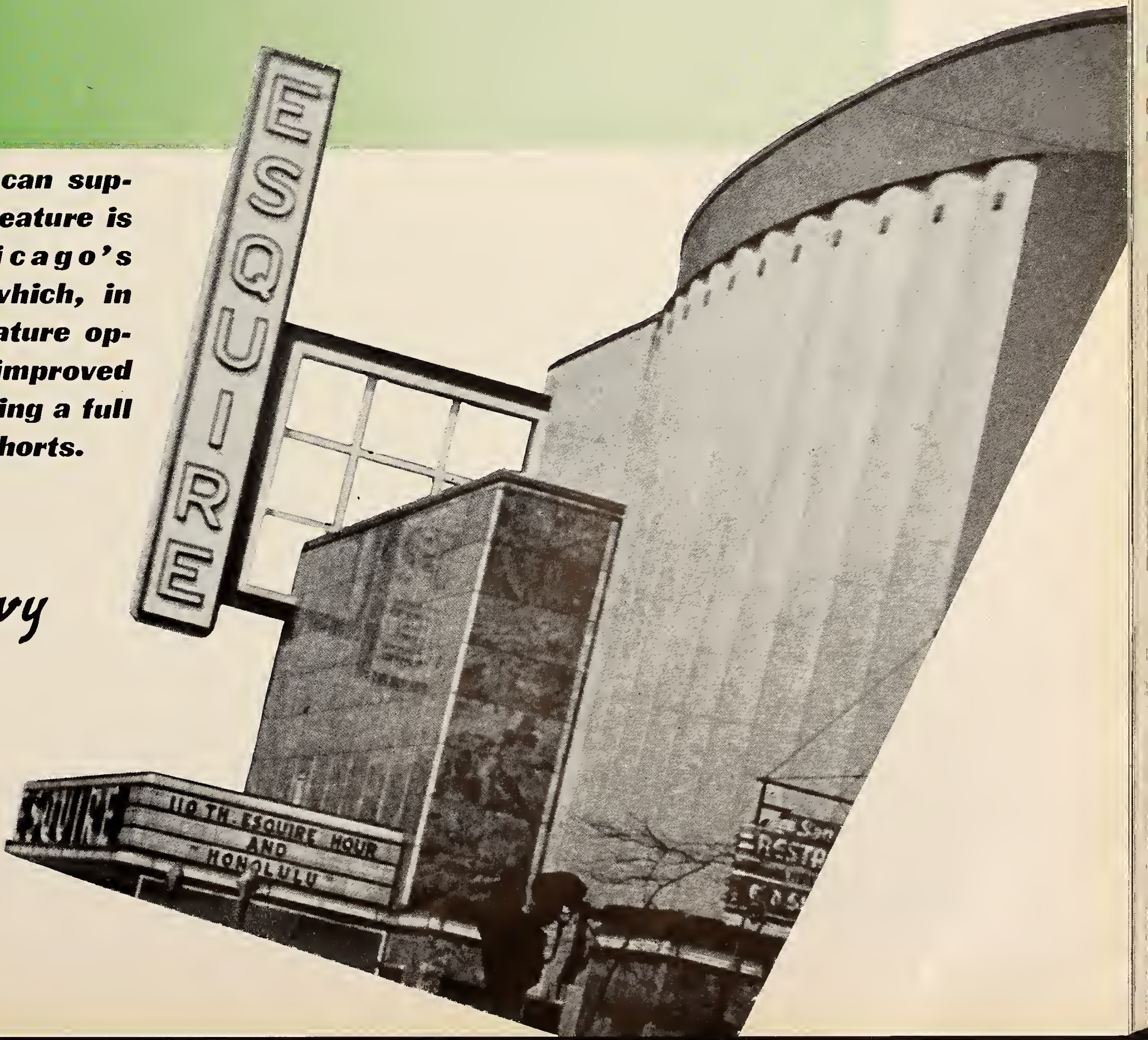
What the final effect of the success of this type of program may be remains speculative. The only certainty at present is that all exhibitors and picture-makers who have become aware of the experiment are watching it with more than casual interest. A large share of them are rooting for it, and merely waiting to see which way the wind (not this time just from Lake Michigan) may be blowing.

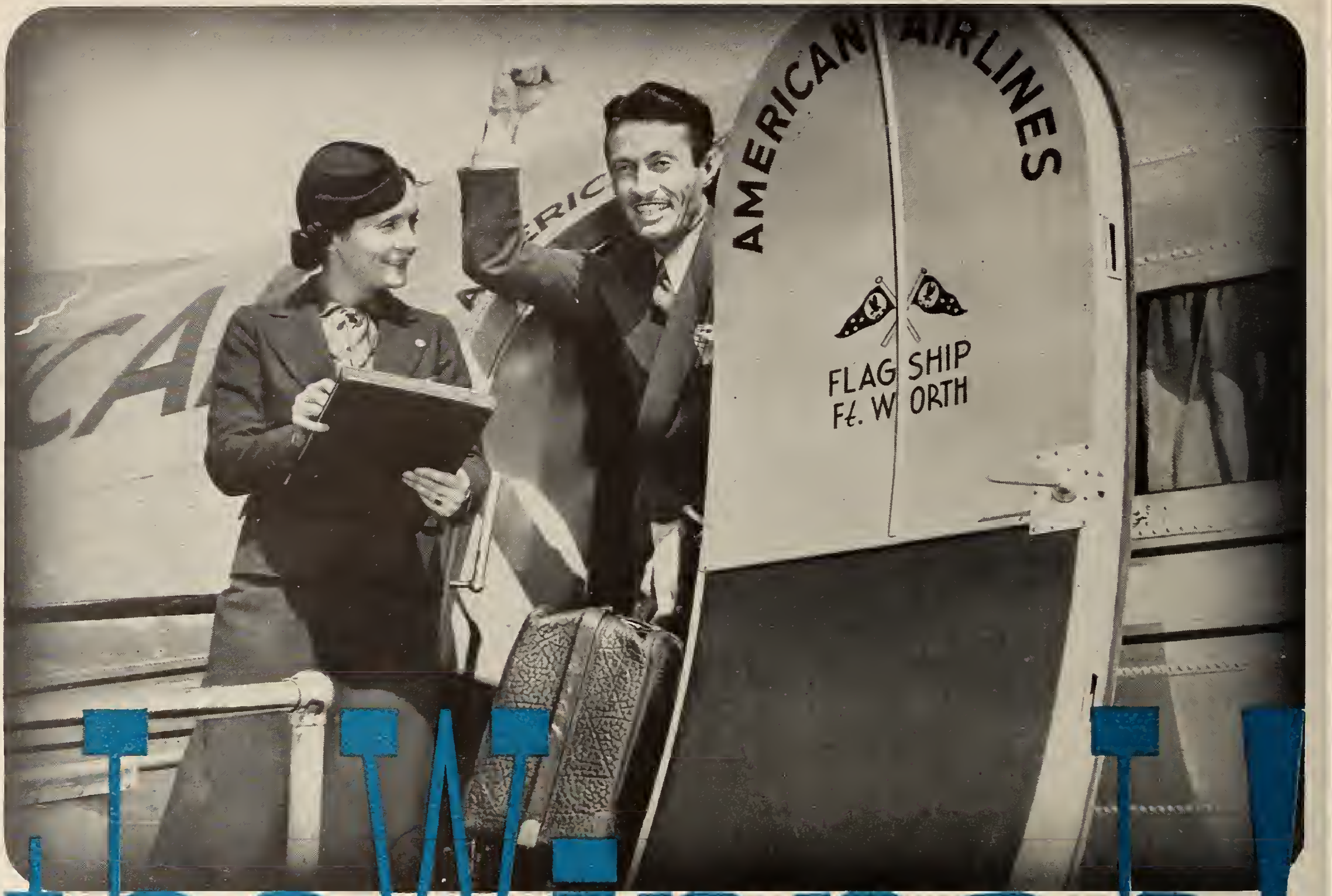
Harry Balaban

TO THE DOUBLE FEATURE QUESTION

Proof that shorts can supplant the second feature is offered by Chicago's Esquire Theatre which, in spite of double feature opposition, actually improved business by featuring a full hour program of shorts.

by
Milton Levy
as told to
Halsey Raines





the Winnah!

HEADIN' FOR HOLLYWOOD . . . Boarding a California-bound American Airlines plane at Dallas, Texas, and apparently a bit enthusiastic about the whole thing, is Tommy Howell, manager of Interstate's Bison Theatre. As first prize winner in the short subjects exploitation contest conducted by SHORTSTORY magazine, Manager Howell will spend seven days in the film capital as the guest of M-G-M.

PREPARING TO SEE THE SEA is second prize winner Ward B. Kreag, manager of the Community Theatre, Catskill, New York. Pondering the sailing schedule of the Furness Line, Showman Kreag is caught by the camera in the pleasant process of deciding which one of the Furness luxury liners he will choose to carry him on his newly-won cruise to the sunswept beaches of Bermuda.

Wanted:

With the aid of 3,500 Lions Clubs, M-G-M launches an All-American Lion Hunt to find a Leo, Junior who will replace the senior Leo in getting all short films off to a roaring start next season.

ARS GRATIA ARTIS
TRADE
MARK
Metro Goldwyn Mayer

LIONS
L
INTERNATIONAL

a "Junior" Leo!

If the day comes when you stroll down the street and suddenly find yourself face to face with a big, healthy lion ambling along at the end of a leash, the chances are that the lion will be less surprised than you.

The North American lion population (and it's probably larger than you think) is mighty jittery these days since learning details of a new Lion Hunt game Hollywood has invented at their expense. And the lions are afraid that all this attention may result in the public losing proper respect for household pets.

All the trouble started in the American lion colony when M-G-M decided they needed a "junior" lion to take over the job of introducing all short films next season, replacing the senior Leo who has appeared at the beginning of all pictures produced by that studio for the past fifteen years.

To find a Leo, Jr., M-G-M has enlisted the cooperation, logically enough, of some 3,500 clubs of the Lions International whose 125,000-odd members will stage a gigantic lion hunt throughout North America.

Between now and mid-July, Lions Club members in every state and province will conduct safaris into public zoos and private menageries, tracking down choice lions to be "shot" by candid camera "hunters." At Lions International headquarters, a committee of experts on matters leonine will select eight or more lions to appear, on the hoof, in the final judging at the Lions International convention in Pittsburg, July 18-21.

Specifications for a cub capable of following in the senior Leo's pawsteps call for an American-born African lion under eight months of age who will have the earmarks of a Gable, the natural exuberance of a Mickey Rooney, the savoir faire of a Robert Benchley and with more fuzz on his chest than even Robert Taylor.

Designed to aid theatre exhibitors in establishing a separate advertising identity for shorts, the junior lion, in addition to his screen appearances, will be featured in various phases of M-G-M's forthcoming promotional campaign to awaken interest in shorts as a possible substitute for double features.

The winner of this cinematic bonanza will make a personal appearance as guest of honor at the New York World's Fair on Lions Day, July 22, when, with suitable ceremonies, he will be officially crowned Leo, Jr. It then remains for the lucky cub to mount a waiting California-bound plane and hie West to a few growls a day and a career of international fame.

a new deal for SHORTS

M-G-M prepares next season's shorts program to meet a new challenge as the little films face a showdown in their struggle against double features.

FINAL ROUND in the little short subject's long and bitter battle against its mortal enemy, Double Features, now appears to be definitely scheduled as an event of major interest in Hollywood next season.

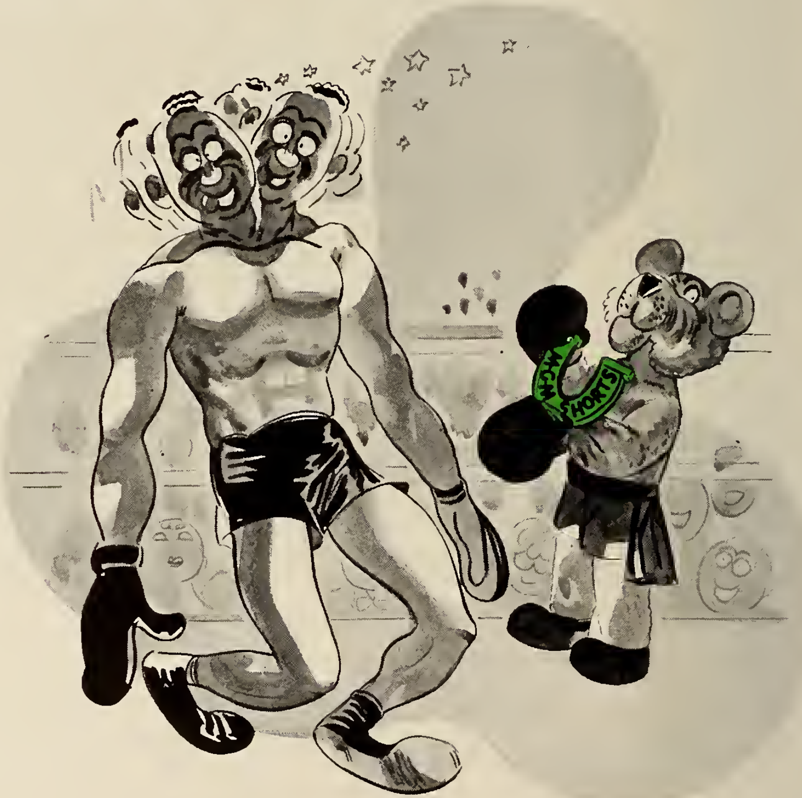
Destined to decide the future fate of the short films is the industry's new trade practices agreement which provides that shorts hereafter must be sold to theatres on their own merits instead of being thrown in with feature deals as has formerly been the case.

Creating a wide diversity of opinion in the film capital, some producers contend that the new selling policy is all that remains to seal the doom of shorts, while others — notably Metro-Goldwyn-Mayer — predict that it marks the beginning of a New Deal for the little pictures.

Pointing to the strides made in the past year or two, M-G-M believes that shorts, finally rid of the stigma of slapstick, are in a stronger position today than at any time since the advent of double features. Moreover, Metro foresees a further improvement in the short product of all producers next season as a logical result of the new ruling.

Particularly encouraging to the M-G-M short-makers is the increasing opposition to double features, as evidenced by the recent action of the General Federation of Womens Clubs, the D. A. R., and Dr. Ray Lyman Wilbur's National Motion Picture Council in launching determined campaigns against double bills and, in most cases, specifically urging shorts as a desirable substitute.

To meet next season's acid-test, M-G-M will spend $1,509,500, or twenty percent more than the present season, in preparing a shorts program of 79 subjects, mostly of a factual or informative nature, each of which will be chosen primarily for its potential appeal at the exhibitor's boxoffice.

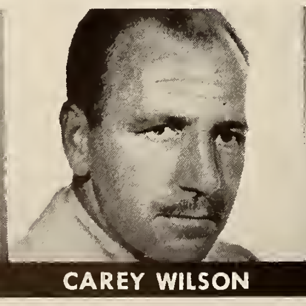


Leading the list will be six dramatic two-reelers of the Crime Does Not Pay series which will expose, in a factual manner, various rackets and frauds perpetrated on a gullible public. Pete Smith will offer thirteen more scintillating Specialties devoted to sports, hobbies and various topics of general interest. In John Nesbitt's Passing Parade series, which made a sensational debut last year, will be eight subjects paying tribute to the people in history who have contributed most to the development of civilization. And that inimitable futilitarian, Robert Benchley, has four more problems of Mr. Average American to solve during the coming season.

The series of nine Miniatures will be highlighted by the Carey Wilson subjects investigating the mysteries of metaphysics and psychic phenomena. James A. FitzPatrick's twelve Traveltalks, recognized for their excellent Technicolor qualities and intelligent presentation, will be devoted, during the '39-'40 season to the Americas, North and South. Hugh Harman and Rudolph Ising who are rated at the very top in the cartoon field are developing fresh viewpoints, delightful story ideas and new technical improvements for their eighteen Technicolor subjects on the new schedule.

By popular demand a new third-dimensional subject, titled "Metroscopix," will be presented in brand new and even more exciting form. One hundred and four issues of News Of The Day, presenting news *when* it's news and featuring radio commentator John B. Kennedy, sports authority of the airwaves Bill Stern and the famed feminine stylist Adelaide Hawley, completes M-G-M's schedule for the coming year.

PETE SMITH

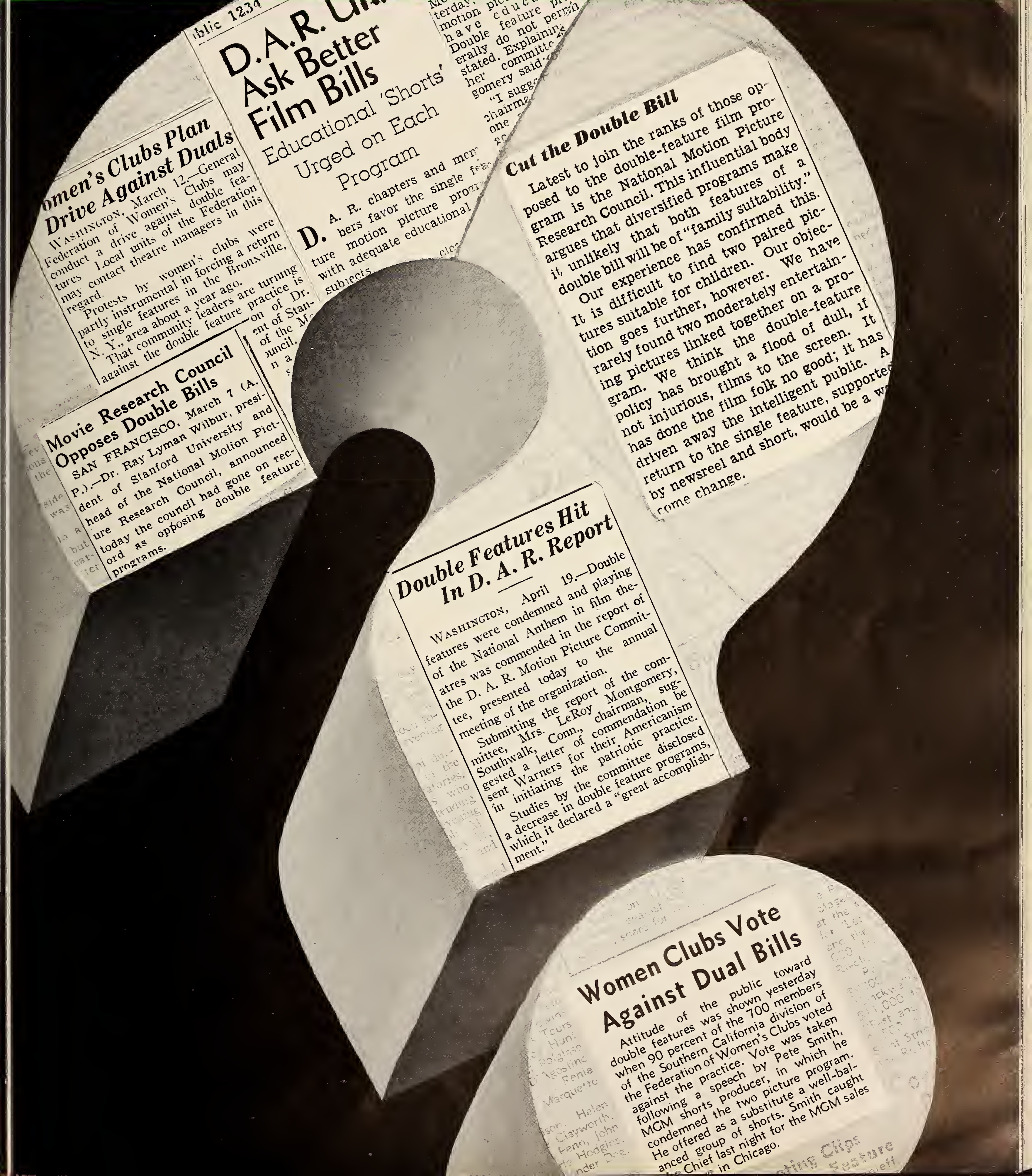

CAREY WILSON

ROBERT BENCHLEY

JOHN NESBITT

JOHN B. KENNEDY

to make a long story...



ıblic 1234

D.A.R. Un
Ask Better Film Bills

Educational 'Shorts' Urged on Each Program

D. A. R. chapters and mem bers favor the single fea ture motion picture progr with adequate educational subjects.

Mo terday, motion pict educa have feature pro Double do not perm erally Explainin stated. committe her gomery said: "I sugg chairma one

omen's Clubs Plan Drive Against Duals

WASHINGTON, March 12.—General Federation of Women's Clubs may conduct a drive against double features Local units of the Federation may contact theatre managers in this regard.

Protests by women's clubs were partly instrumental in forcing a return to single features in the Bronxville, N. Y., area about a year ago.

That community leaders are turning against the double feature practice is

on of Dr. ent of Stan- of the M ouncil. n a

Movie Research Council Opposes Double Bills

SAN FRANCISCO, March 7 (A. P.).—Dr. Ray Lyman Wilbur, president of Stanford University and head of the National Motion Picture Research Council, announced today the council had gone on record as opposing double feature programs.

Cut the Double Bill

Latest to join the ranks of those opposed to the double-feature film program is the National Motion Picture Research Council. This influential body argues that diversified programs make it unlikely that both features of a double bill will be of "family suitability."

Our experience has confirmed this. It is difficult to find two paired pictures suitable for children. Our objection goes further, however. We have rarely found two moderately entertaining pictures linked together on a program. We think the double-feature policy has brought a flood of dull, if not injurious, films to the screen. It has done the film folk no good; it has driven away the intelligent public. A return to the single feature, supporte by newsreel and short, would be a w come change.

Double Features Hit In D. A. R. Report

WASHINGTON, April 19.—Double features were condemned and playing of the National Anthem in film theatres was commended in the report of the D. A. R. Motion Picture Committee, presented today to the annual meeting of the organization.

Submitting the report of the committee, Mrs. LeRoy Montgomery, Southwalk, Conn., chairman, suggested a letter of commendation be sent Warners for their Americanism in initiating the patriotic practice.

Studies by the committee disclosed a decrease in double feature programs, which it declared a "great accomplishment."

Women Clubs Vote Against Dual Bills

Attitude of the public toward double features was shown yesterday when 90 percent of the 700 members of the Southern California division of the Federation of Women's Clubs voted against the practice. Vote was taken following a speech by Pete Smith, MGM shorts producer, in which he condemned the two picture program. He offered as a substitute a well-balanced group of shorts. Smith caught Chief last night for the MGM sales in Chicago.

. . . SHORT and

HERE'S HOW SHOWME
INTO BOX-OFFICE

ADMITTEDLY, the short subject has com
custard pie in favor of more varied
screen entertainment. Accordingly, shorts
they now possess audience interest equival
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audience appeal so has it increased its box

Significantly, showmen have come to real
"Also Selected Shorts" will no longer suffi
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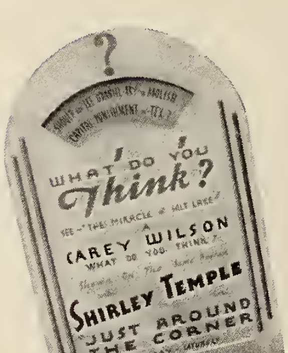
Presaging a New Deal for shorts and the e
showmen, awakened to the merchandisin
M-G-M's nation-wide shorts exploitation c
manship unequalled in short subject histor

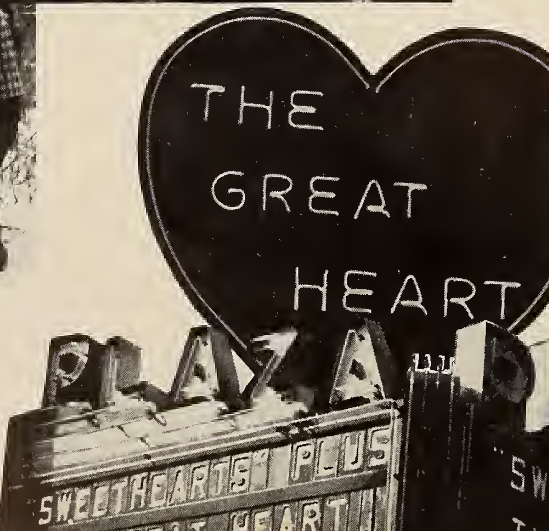
Alfred Nobel
The Story of Alfred Nobel
Sat.

SKELETON ON A SKOOTER bally-hooed "Alfred Nobel" for George W McCormick, Jones Theatre, Conon City, Colo.

BOY SCOUTS vs. GIRL SCOUTS autdoor cooking contest for "Penny's Picnic," staged by Daniel C. Stearns, Willoby Theatre, Willaughby, Ohia.


?
WHAT DO YOU Think?
CAREY WILSON
SHIRLEY TEMPLE
JUST AROUND THE CORNER

MOVING QUESTIONS in this animated dis-ploy for "What Do You Think," by Terry McCary, Paloce Theo-tre, Carsicono, Texos.


THE GREAT HEART
PLAZA
SWEETHEARTS PLUS THE GREAT HEART

NEON HEART, five feet high and in two colors, specially erected by Edward P. Levine, Plaza Theatre, Narfolk, Va. for "The Great Heart."

MAYF
KAY FRANCIS
MEDICAL SCIENCE AIDS
THAT MOTHERS
DOUBLE TREAT
FRI SAT

to the Point

HAKE M-G-M SHORTS
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the time-worn stock phrase
senting a broad program of
the quips of Benchley.

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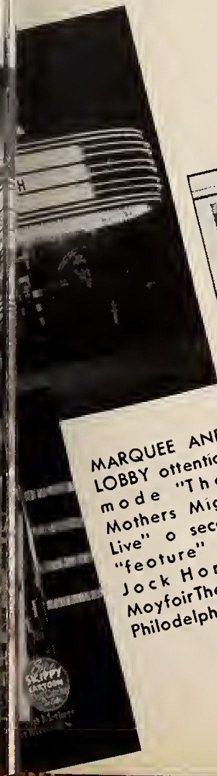
mass demonstration of show-

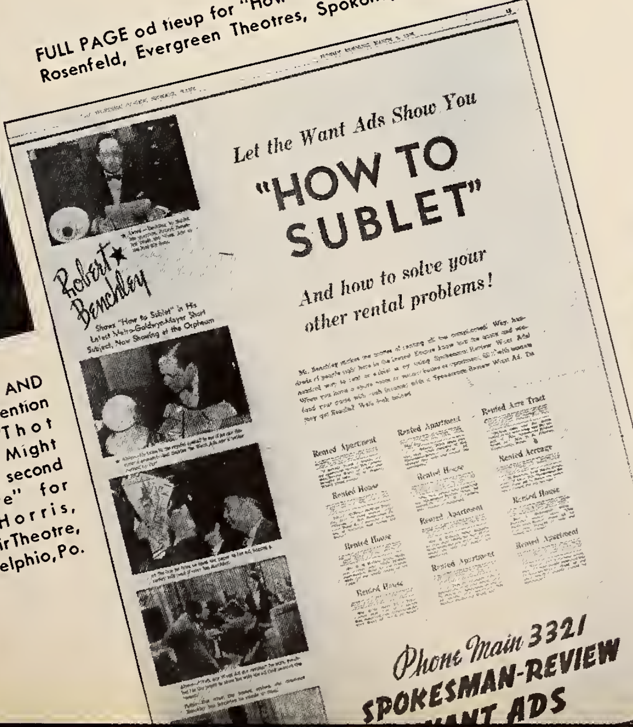
WE ARE ON OUR WAY ... PRIZE
PENNY'S PICNIC CONTEST · DUNKIN
CAMP FIRE GIRLS OF CUSHING
WINNERS OF THE PENNY'S PICNIC CONTEST
PETE SMITH
PRUDENCE PENNY
YOUR PICNIC WILL BE A SUCCESS WHEN YOU USE STOKELY'S PRODUCTS "PENNY'S PICNIC" DUNKIN-NOW!
EVERYDAY IS A PICNIC WITH A MAGIC CHEF SEE "PENNY'S PICNIC" DUNKIN WED • THUR
Magic Chef $89.50 and your old RANGE

CITY-WIDE public school cooking contest and window tieups for "Penny's Picnic," by J. P Shipley, Dunkin Theatre, Cushing, Okla.



MARQUEE AND LOBBY attention mode "That Mothers Might Live" a second "feature" for Jack Harris, MayfairTheatre, Philadelphia, Pa.

FULL PAGE ad tieup for "How To Sub-let" by J. J. Rosenfeld, Evergreen Theatres, Spokane, Wash.



Let the Want Ads Show You

"HOW TO SUBLET"

And how to solve your other rental problems!

Robert Benchley

Shows "How to Sublet" in His Latest Metro-Goldwyn-Mayer Short Subject, Now Showing at the Orpheum

Rented Apartment

Rented House

Rented Apartment

Rented House

Rented Apartment

Rented House

Rented Apartment

Rented Acre Tract & Rented Acreage

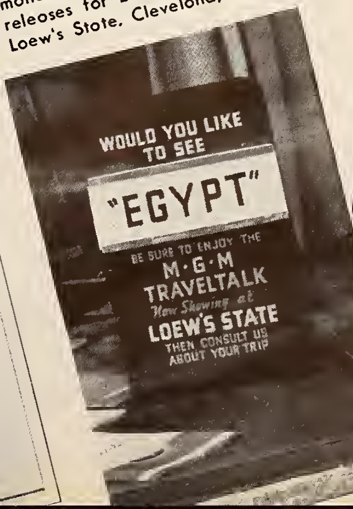
Rented House

Rented Apartment

Phone Main 3321

SPOKESMAN-REVIEW WANT ADS

TRAVEL BUREAUS use semi-permanent displays for Traveltalk releases for Everett Steinbuch, Loew's State, Cleveland, Ohio.


WOULD YOU LIKE TO SEE
"EGYPT"
BE SURE TO ENJOY THE
M-G-M TRAVELTALK
Now Showing at
LOEW'S STATE
THEN CONSULT US ABOUT YOUR TRIP

HIT THE BULLSEYE, WIN A TICKET was L. J. Williams' advance lobby build-up for "Follow The Arrow," at El Rey Theatre, San Francisco, Cal.

POETRY OF NATURE

Back to nature goes Pete Smith to study the fauna and flora in California's redwood forests

PULLING one's self up by the bootstraps is everyday Horatio Alger stuff but when a man can pull himself up by his vocal cords, well, that's something. There's one man in Hollywood who's done it, and his name, of course, is Pete Smith. The maestro of the sound track is probably as well known for his offscreen roles as are most stars who can make use of both physical and verbal impressions.

Pete's voice has been cast in all sorts of roles. It's been loud, soft, humorous, sad, questioning, emphatic — but now, in his newest Specialty for Metro-Goldwyn-Mayer, "Poetry of Nature," he essays a vocal role (or should we say—roles) entirely different from anything he's ever attempted heretofore.

In this new one-reeler Pete speaks for the birds and the bees, for the bears, coyotes, crows, chickens, snakes — in fact, all the wild life that lurks in the giant California redwood forests where the short was filmed.

The picture opens as Pete awakens to find himself transplanted into a land of natural beauty where life is sweet and serene; where Pete can roam unmolested in an unspoiled world.

But first, allow Pete to introduce his jungle friend, Bosco the bear, whose courteous remark is, "Scram, bum!"

So, Jungle Lord Pete scrambles up the nearest tree where Mama Crow is bawling Papa Crow out on accounta Papa didn't bring home the bacon. "Loafer," she is saying, "instead of stealing her eggs, you were flirting with Mrs. Dove. Now scramola and don't come back without doves' eggs for our little Junior."

So, away Papa Crow flies, bent on the dastardly deed of robbing a dove's cradle — or nest. Pete gives pursuit, following the flight of that blackguard, but he's too late. The crow has struck — not only in Madame Dove's home, but also in the comfortable, but now sad home of Mrs. Owl.

It was on this villainous jaunt that Pete discovered that King Eagle isn't all he's cracked up to be. In a battle royal, a much smaller, but apparently much craftier bird, an owl, made the eagle say "uncle," and Pete has the pictures to prove it.

Now peace reigns again. Pete continues his day-dreaming and is carried away to a land of peace and quiet. Then, crash — that villainous crow still hasn't had enough deviltry for one day. The blackguard now has invaded a chicken coop. There, despite his size and strength he is overpowered by a large rooster, who gamely outwits his black adversary — and this time Crow says "uncle." On that occasion, the entire barnyard family had a treat as the words "fight, fight," quickly got around. Soon Papa Crow was surrounded and forced to flee.

After bringing home the bacon, the Crow family notices that Bosco the bear, is on his own little hunt. Knowing his fondness for eggs, the Crows try to hide their loot, but Bosco is too quick for them. Climbing the tree, he shoos the Crow away. "See," says Pete who has followed all this nature in the rough, "what's eggs for the crow is eggs for the bear. Goody, goody."

"Poetry of Nature" was filmed by Mervyn Freeman, naturalist and newsreel cameraman, who says that he had Pete Smith in mind all during the filming.

+ \+ \+

HOLLYWOOD Hobbies

Hollywood goes before the cameras without its grease-paint . . . An informal tour of the fabulous film capital.

A COOK'S tour of Hollywood is way up on most people's list of "things to do when my ship comes in." And the movie folk who make Hollywood the glamor city that it is are not unaware of this universal longing. Now comes a film that looks behind the kleig lights of the film center and discovers just what the city is like when it takes its hair down. The film is titled "Hollywood Hobbies."

This Metro-Goldwyn-Mayer Miniature hitches a ride in the back seat of the car of a pair of star-struck lovelies, Joyce Compton and Sally Payne, as they start their trip down the famous Sunset Strip, glimpsing such publicized points of interest as the Trocadero and Reginald Denny's model airplane factory.

While motoring around Encino, the girls get a thrill when a station wagon, driven by Clark Gable whizzes by. Stepping on the gas, they follow him to his new ranch and watch him begin to whitewash the barn. But he doesn't pull the old Tom Sawyer gag on them so the girls reluctantly depart to take in other sights.

Next stop is the Bel-Air stables, owned by Robert Young and Allan Jones. They find the two stars pacing nervously up and down in front of the corral. Irene Hervey, Jones' wife, finally pokes her head out of the corral and announces, "It's a boy!" Jones and Young are the proud owners of a new-born colt.

Later, the new "fathers" obligingly top off some hurdles with their best jumping horses. The sightseeing girls grab some swell candid camera shots of the event.

The last stop on the tour is a charity baseball game between leading men and comedians. There the girls see Spencer Tracy, Virginia Bruce, James Cagney, Tyrone Power, Joan Davis and other celebrities.

"Gosh, I wish we could see Jimmy Stewart," sighs Miss Compton. "Or George Murphy," adds Miss Payne. "I'd give anything for his autograph."

"Beg pardon, Miss," says a tall stranger, wearing dark glasses, and sitting in the box just ahead of them. "Maybe my friend and I could help you get those autographs."

"Fresh," says Miss Payne, and she and Miss Compton ignore them.

Just before the game ends, announcer Truman Bradley, introducing celebrities in the bleachers, says: "and over in that box are Jimmy Stewart and George Murphy."

The two fellows in front of Sally and Joyce stand up and the girls fall down — in a faint.

George Sidney directed "Hollywood Hobbies" and Louis Lewyn produced.

THE Greener HILLS

Saga of those incurable optimists who try, try again until they succeed in making themselves rich or ridiculous!

MOST PEOPLE, it seems, are incurable optimists with dreams and schemes for getting rich quick, making their pile and then scampering away to sail the seven seas, a fishing pole in one hand, a mint julep in the other. And because of this almost universal fancy Metro-Goldwyn-Mayer has now made a short subject concerning the trials and tribulations of one of those day-dreamers who actually had the moral courage to try one of his wild schemes.

Entitled "The Greener Hills," the subject depicts the Miller family, Henry Miller in particular. Henry is a typical example of those few fortunate humans who simply haven't the ability to worry. No blow, regardless of its nature, can jar his optimistic outlook. When things go wrong it is no one's fault, merely a whim of fortune which, while ignoring him today, will smile kindly upon him tomorrow.

Henry has tried his hand in everythng from square milk bottles to burglar-alarm rabbits, each time just missing his proverbial million — by a million. Fortunately, Henry's wife, daughter and son have stuck loyally by his side through all of his big deals. The children have given up their hopes for a much-wanted piano and camping outfit. They love their pappy and are willing to wait, that is, until the peanuts come along.

Yes! Henry sees a farm which has no peanuts on it but the owner vows that with proper cultivation they can be raised. So Henry buys the farm and the Millers move in to make a fortune from peanuts.

When harvest time rolls around there are acres and acres of good green leaves on big healthy bushes, but nary a goober is to be found. Disconsolate but still the incurable optimist, Henry goes into the bee keeping business, even though his family refuses to follow him in this new venture.

What a blow it is to Henry when his bees deliver only thirty pounds of honey a day instead of the three thousand pounds he was led to expect.

Burying his pride, he decides to return to his family, cured, he believes, of his millionaire ambitions. He resigns himself to becoming an honest, hardworking farmer.

But what is this! As Henry nears his old farmhouse he sees that a celebration is going on. Peering through the window, he notices that his daughter is sitting at a piano — a new piano! And his son is proudly disporting himself in full camping regalia!

Ultimately Henry's wife tells him the whole story. It seems that in his enthusiasm to start raising peanuts he had overlooked the singularly important fact that they grew underground, like potatoes. The farm was filled with peanuts, millions of them.

The Millers now are wealthy, Henry once again rises to highest esteem in the eyes of his family and joy reigns at last among the peanuts. What else could a man want?

Featured in "The Greener Hills" are Emmett Vogan, Grace Stafford, Cora Sue Collins and Ronnie Cosby. Sammy Lee directed from a script by Alfred Giebler and Jack Chertok produced.

Exploitation

AS A SIMPLE and effective means of creating interest in "The Greener Hills," print the title only on a number of cutout arrows to be spotted at strategic points within a several block radius, all leading eventually to your display on the theatre front.

Since your picture expresses the optimistic theory "if at first you don't succeed, try, try again," a special screening for the down-and-outers in a local lodging house for homeless men is a stunt which should make a colorful feature story for your newspapers.

Suggest to the classified advertising manager of your newspaper that he run a display promotion ad based on the thought that everybody looking for The Greener Hills can find hundreds of money-making opportunities in the Want Ad columns of his paper.

Tie up with a local store or distributor to supply small sample bags of peanuts to be handed out on downtown streets with the imprint "Learn how to live on peanuts . . . see THE GREENER HILLS . . . theatre and playdate."

For people in search of "The Greener Hills," your public library and bookstores have any number of books offering money-making ideas and describing opportunities in various business and occupational fields. Furnish them stills for window and bulletin board displays and arrange for them to insert bookmark announcements containing recommended reading lists on the subject.

Culinary

CA

Changing a young sheep into a duck might be difficult for a cross-breeder but it's easy for carving expert M. O. Cullen. Starting with a shoulder of lamb, he pounds it to make it pliable.

Second step is to cut away all the fatty parts from the shoulder, leaving a nice lean chunk of meat. From this point, making the lamb look like a duck is duck soup — for Cullen anyway.

For the third chapter Cullen takes out his sewing kit and neatly hemstitches the lamb which now begins to resemble a duck. A few more deft strokes, a snip of the scissors and . . .

There it is! Ready for the oven, then to the table to make an ordinary meal look like a banquet—which is precisely what happens in Pete Smith's new M-G-M short, "Culinary Carving."

WANNA MAKE A LAMB DUCK?

Do they laugh when you sit down to carve the roast? — then Pete Smith prescribes this one reel lesson in how to become the knife of the party!

WHAT WOULD the screen do without Pete Smith! Truly he is God's gift to practically everybody. Athletes love him for the publicity he has given to all types of sports; scientists and doctors are thankful to him for his subjects delving into their respective fields; models adore him for his recognition of their art; housewives are grateful to him for tipping them off to many labor-saving tricks in the home. And now husbands, too, will vote a round of applause to Pete for saving them many an embarrassing moment.

Any husband who has invited his boss to dinner, had his wife prepare an extra-special meal and then, when he is carving the roast or turkey, had the thing spatter all over the table or even fall on the floor, should certainly appreciate Pete's new one-reeler. Entitled "Culinary Carving" the Metro-Goldwyn-Mayer subject is dedicated to husbands, present and future, who have experienced or are likely to experience this unenviable situation.

For this screen lesson in the art of correct meat carving, Pete enlisted the services of M. O. Cullen, nationally known carving expert, who has visited more than 250 cities annually for the past sixteen years, lecturing on and demonstrating the carving and meat-dressing art to housewives and even professional chefs and butchers.

According to Cullen, bad or incorrect carving is a principle source of domestic discord. He advises the nation's males to come to Pete's screen class and learn the proper way to use the knife and fork.

"A carver," says Cullen, "should have a basic knowledge of the anatomy of the subject to be carved, so that he can cut around the bones or cut them away completely. The second important item is a sharp knife and the third requirement is a firm hand and strong self-assurance."

First Cullen deals with a roast beef which few people, it seems, carve properly. Pete admitted that he used to put the beef on its side with the ribs sticking up. That was wrong. Cullen uses a long flexible knife. The backbone of the roast, he

THE SHORT OF THE MONTH

RVING

SPARE RIBS FIT FOR A KING!

demonstrates, should be cut away in the kitchen, before the meat gets to the table. Then, it should be allowed to cool just a bit. The beef should be on a large platter so that the carved slices can be arranged around it. With the ribs lying parallel and to the left of a right-handed carver slicing is done against the grain, parallel to the ribs.

In chapter two, teacher Cullen takes up the problem of carving a leg of lamb or a baked ham, both of which require the same technique. The bone extends to the right of the carver. Slices are made against the grain because carving with the grain makes the meat tough. First two or three slices are removed from the small side of the leg, in order to form a firm base. Then, the lamb or ham is turned over on its smooth foundation. Next, the carver cuts into the meaty part, and spreads the slices around the platter.

To conclude his schooling, Pete learned from Cullen that the easy way to carve a porterhouse steak is first to remove the T-bone and then slice. Simple, isn't it?

To demonstrate his mastery of the art, this surgeon of the beef, lamb and pork world performs little tricks such as transforming a raw loin of pork into a king's crown, or a shoulder of lamb into a mock-duck.

Cullen makes his screen debut in the film in addition to acting as technical adviser. Others in the cast are Sally Payne, Phillip Terry, Billy Newell and Jane Barnes.

Felix E. Feist directed from a script by Robert Lees and Frederick Rinaldo.

Exploitation ☆ ☆ ☆

FLASH! At press time, the National Live Stock and Meat Board is working out arrangements to supply exhibitors with special posters for display tieups with meat dealers in connection with local engagements of "Culinary Carving." These will be furnished GRATIS through all M-G-M Exchanges. Remember to check on their availability at the time of your playdate.

The pictorial strips reproduced on these pages will provide an interesting art feature for your newspapers. Stills are available at M-G-M Exchanges.

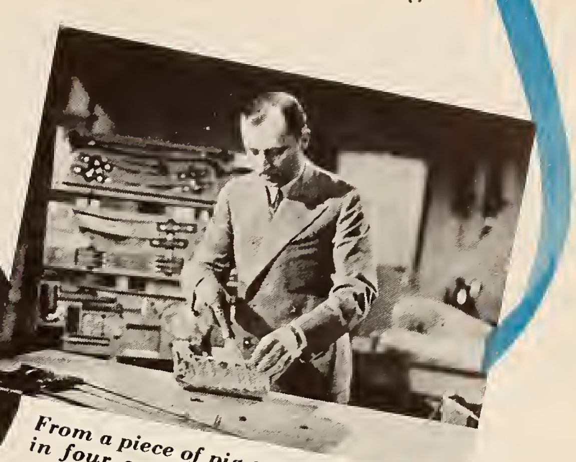
An advance screening for the editors of your newspaper's food and home economics pages should result in valuable feature stories for your picture. Remember to supply a selection of stills for illustration purposes.

Work with your newspaper's advertising manager in lining up a cooperative ad page among local meat dealers. This might be given a timely local appeal by using a photograph of your Mayor in the act of carving a platter of meat, with stills from your picture appearing in various individual ads.

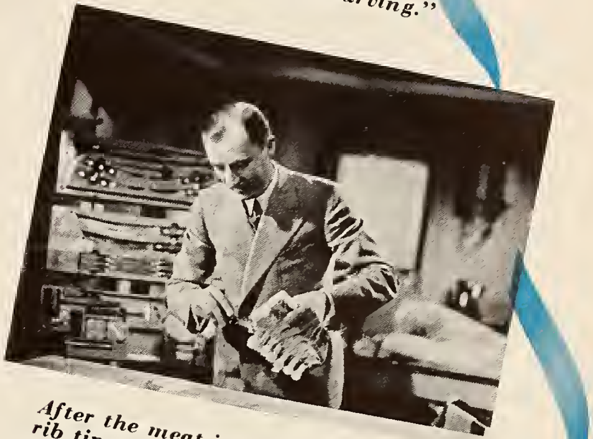
Get your newspaper to join in sponsoring a husband's carving contest to be staged in cooperation with a local meat dealer or department store. Another such competition might be arranged between the chefs of various local hotels. Dealers will provide meat or fowl for this purpose, which, after the contest, can be turned over to some charitable institution.

Because your film is of definite promotional value to their merchandise, you can rely on the cooperation of local butcher shops and meat departments for special window displays in connection with your showing. As an interesting highlight for window display purposes, get your local butchers to make up a mock duck from a shoulder of lamb as demonstrated in the picture. Also ask meat dealers to insert a small printed announcement of your showing in all packages. Get wholesale packers to use banners on their delivery trucks.

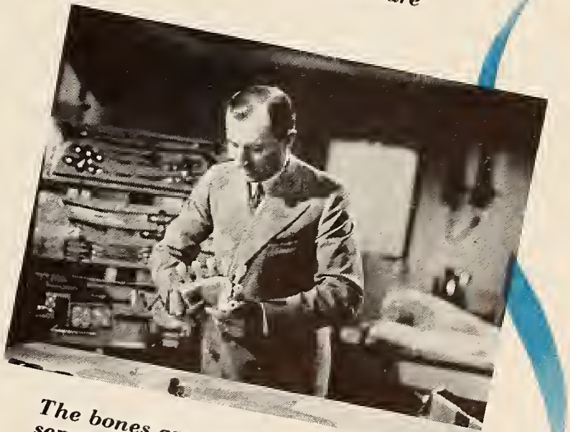
Additional window tieups can be effected with hardware, cutlery and department stores, displaying sets of carving utensils, etc., together with still blowups showing right and wrong ways of using them.



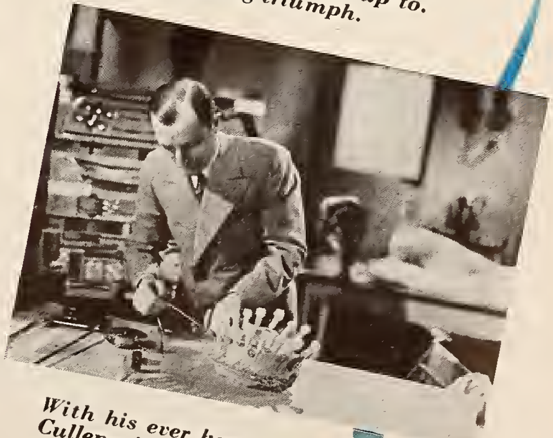
From a piece of pig to a king's crown in four easy lessons is the success story told by M. O. Cullen, famous carving expert, in Pete Smith's new M-G-M short, "Culinary Carving."



After the meat is trimmed from the rib tips of a side of pork, those little paper frills are stuck on the tips. Next, the fatty portions of the pork are deftly removed.



The bones are then broken, but not separated, and bent backwards until they meet in a circle. Now we're beginning to see what Cullen is up to. So on to the crowning triumph.

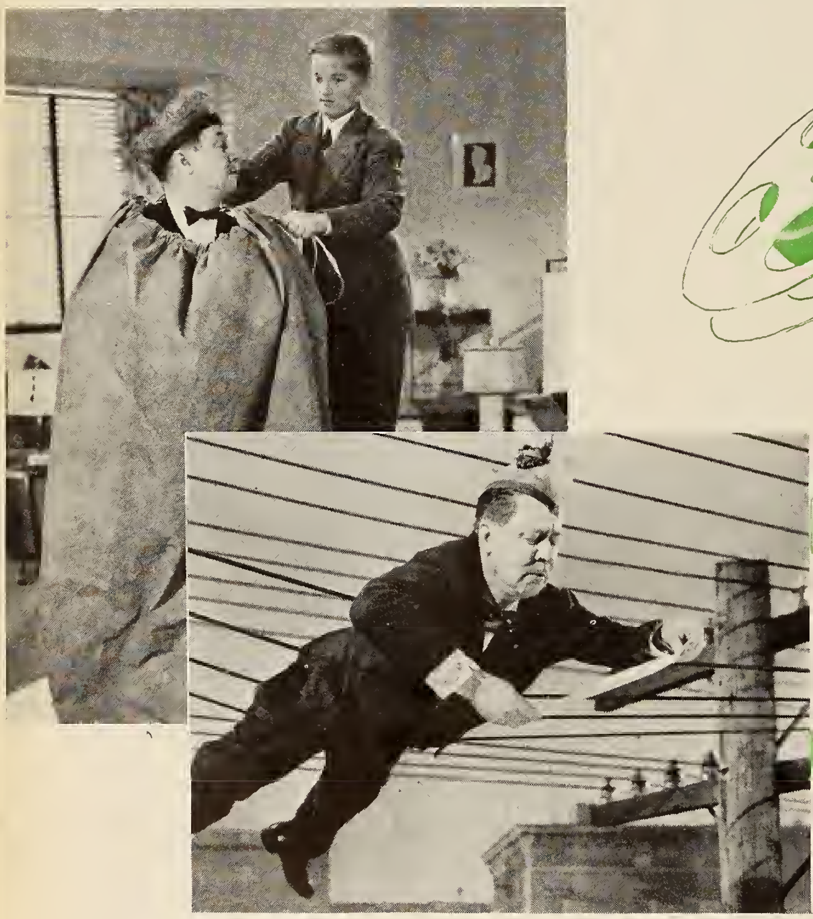


With his ever handy sewing kit Mr. Cullen stitches the ends together and lo! our side of pork has become a king's crown, just the thing to lend a majestic touch to milady's table.

Now comes Baffling Benchley to do his mystifying rope trick. It's very simple (according to the directions), you cut it here and then, Presto . . .

Well, the rope is supposed to come together again. But never mind that...even a Benchley can afford to miss one trick without complaining . . . Next!

The object here is to separate the rings. Wel it still a good object...and Benchley's still wo in on it in his new M-G-M short, "Dark Ma



Robert

Dark Magic

Now you see him, now you don't . . . Baffling Bob Benchley found a disappearing act in his bag of tricks—and now he's stuck with it!

THERE IS something about the art of magic which has the faculty of rolling back the years and returning the most blasé person to the wide-eyed adolescent of yesteryear. Even the time-worn tricks of pulling rabbits out of top hats or sawing women in half still have the ability to move adult audiences to open-mouthed amazement. And, just as every art has its commercial angle, we may be sure that the manufacturers of the gadgets of mystery are also on their toes.

Most susceptible to magic's strange lure, the records show, is the big time sophisticate, the life of the party, the man about town, that type personified by . . . have you guessed it? . . . Robert Benchley!

Yes, Benchley's latest screen investigation of life's typical problems, entitled "Dark Magic," takes up the subject of Magic, Its Perils and Pitfalls or How To Shorten Your Life in Six Easy Lessons.

This new Metro-Goldwyn-Mayer one-reeler, directed by Roy Rowland, opens with Benchley caught in the meshes of the toy section of a large department store. Vainly struggling to escape its irresistable lure he is soon ensnared by an intriguing display of magic and assorted parlor tricks.

It doesn't take long for the salesman, with Benchley's aid, to sell Benchley as complete a set of magic tricks as ever gathered dust in any man's attic.

Home then speeds Benchley to startle and amaze his family with his new bag of tricks. Junior's eyes, he thinks, will certainly pop and sparkle with admiration when he realizes his father is, among other things, a pastmaster at the art of hocus-pocus.

But Junior's eyes somehow fail to pop. In fact it's all he can do to keep them open when one trick after another refuses to come off according to the directions. Benchley is sure something is wrong somewhere. The tricks worked all right when the salesman tried them.

Finally, in desperation, Benchley turns to the greatest of his tricks, the disappearing act.

With the instruction sheet in one hand and a good luck charm in the other, he hopefully crawls inside a big canvas bag and his loving son seals him in with a suspicious air of finality.

Everything is set. The props are ready. The magic words are uttered and Presto! There Benchley is . . . and there he isn't! He's completley disappeared through the devious routes of the fourth dimension and into the mysterious cosmos. But what's that noise? There! Outside the window! Oh! It's Benchley, arrested in his flight to the nether world by a bunch of tangled telephone wires.

Thus does the curtain fall upon the chapter of Robert Benchley, magician.

Exploitation ☆ ☆ ☆

WITH THE popularity of Magic as a hobby, suggest to your newspaper that they cooperate in sponsoring a city-wide contest for amateur magicians. The preliminaries might be run off in the games section of a local department store with the finals held on your theatre stage during your showing of "Dark Magic," when guest tickets and other prizes would be awarded to the winners.

As an advance lobby idea which will attract plenty of attention, arrange with a local store to provide a proficient magician who will demonstrate a variety of tricks in the foreground of a special lobby display announcing "Dark Magic."

Benchley's "Dark Magic" will be of especial interest to members of the hundreds of amateur magicians societies which are located in every section of the country. Obtain the names of local members through the games department of a local store and issue a postcard announcement of your showing which is bound to return boxoffice dividends.

Designed as a special art feature for local newspapers, the pictorial strip reproduced on these pages is available in still form at M-G-M Exchanges. This will also serve ideally to illustrate a tieup ad with a store featuring a stock of tricks and devices of parlor magic. Use these and other stills for many attention-getting window tieups which can also be effected with stores specializing in such merchandise.

Benchley

The screen's Prince of Perplexity learns too late that to come home too early makes a husband a heel—and makes his wife suspicious!

Home Early

IT DOESN'T seem likely that busy Robert Benchley, what with his drama reviewing, radio and screen work, would have much of a chance to take the afternoon off and go home early. But at some time or other he certainly must have gone through such an experience because his latest comedy for Metro-Goldwyn-Mayer, "Home Early," duplicates to the letter the situation most men have had to face when they suddenly decided to surprise the little woman by coming home before the customary hour.

In this new one-reeler, Benchley gets a case of spring fever or claustrophobia or anyway he doesn't feel like hanging around the office any longer, so he heads for home, happy in the thought that he's broken the old routine, even if ever so slightly.

However, upon arriving at his humble abode, some sixth sense tells him he shouldn't have acted so hastily. And his fears are emphatically confirmed when he enters the house and is greeted by the most cacophonic disturbance, since the tower of Babel. In other words, he discovers that he's walked plumb into the middle of the weekly meeting of his wife's bridge club. Friend wife comes into the hall to greet him and right off becomes suspicious of his sobriety. Benchley finally manages to convince her that he's not drunk, not ill and that he hasn't been fired from his job. Partially satisfied but obviously upset by his inopportune homecoming, wifey returns to her bridge game and Benchley then discovers, to his abject horror, that he must walk through that room full of women in order to get upstairs to his den.

Screwing his courage to the sticking point, he gingerly enters the room and is immediately bombarded with a deluge of polite remarks, each calculated to make him feel like an intruder.

A little worse for wear but still holding his own, Benchley darts upstairs intent upon an hour of quiet relaxation. But, of course, he's completely thwarted by an assortment of women's raiment, even to umbrellas and galoshes, lying helter skelter on his bed.

Benchley's son is also on the bed, trying to amuse himself with a piece of string. Benchley tries to think up a conversation with the boy, but both find their efforts considerably hampered by the continual chatter from below.

Finally Benchley sneaks out the back door and gets the evening paper, then tiptoes into the basement which is quiet, if uncomfortable, and proceeds to peruse the headlines. But his attention constantly wanders to a collection of bottles on a nearby shelf. Telling himself he needs one to quiet his nerves, he takes one swig. Well, it seems one leads to another and some time later Benchley climbs unsteadily up the cellar stairs, no longer frightened by the flock of femininity, bold enough to face even his wife's reproving stare. As far as Benchley is concerned, God's in his Heaven and all is well with the world—that is, until the guests depart.

"Home Early" was directed by Roy Rowland and produced by Jack Chertok.

HELP WANTED!

Jobs for sale at the price of your wages! . . . the screen exposes the parasites who prey upon the unemployed... giving jobs to those who will agree to give up their salary

SOMEWHAT EXAGGERATED, perhaps, is the pessimistic view that "everything's a racket these days." But it isn't difficult to understand why this expression is heard so often. Man's ingenious mind loses nothing of its ability when it is turned into anti-social channels and almost every field has its criminal parasites who live off the fruits of other people's honest labor.

Add now to Metro-Goldwyn-Mayer's long list of racket exposés in its Crime Does Not Pay series, a particularly despicable field of crime, one that preys upon those people who can least afford even the smallest drain on their budget. It is known as the "employment agency racket." The film is titled "Help Wanted."

Under the direction of Fred Zinnemann, the story begins in the private office of the Hot Spot Employment Agency. Grant, the boss, is giving Henry, his henchman, a new list of prospects.

Grant operates a profitable business by charging each man for whom he gets a job, fifty percent instead of the regular ten percent of his first month's pay. He then pays twenty-five percent of this to the foreman on the job who fires the worker at the end of the month to make room for a new sucker. With such a turnover each month, the agency cleans up. The foreman takes most of the risks, and the worker starves.

The racketeers get to McGinnis, the foreman of the Bridgewood Sash and Door Company, who agrees to fire ten men each week and hire Hot Spot men. Next pay day the men are fired. One of them is Joe.

Joe's wife attempts to console him by assuring him that he's bound to get another job in a few days. But weeks pass and Joe still can't find one. One day his father, who now supports the whole family, comes home early. After twenty-six years of service he, too, has been fired. Joe goes to see Warner, head of the Bridgewood Company and Warner agrees to have Pop put back on the payroll. McGinnis, however, figuring to collect a month's commission, attempts to stall Pop off till the end of the month. But Pop, believing he'll never get his job back nor obtain any other because of his age, kills himself.

Fighting mad, Joe confronts Warner who calls in McGinnis and learns of the crooked manner in which he has been hiring and firing unskilled labor. McGinnis is fired and the Labor Commisisoner is notified about the situation.

McGinnis is panic-stricken when he receives a court summons the next morning. He hurries over to the Hot Spot Agency and demands five thousand dollars from Grant for a getaway. Grant refuses and McGinnis threatens to tell all. Next day McGinnis' body is found in the river.

Police manage to withhold their evidence from the newspapers, hoping to catch Grant. The Commissioner plants a microphone in the office of the Main Street Wrecking Company then puts one of his men, George, in as foreman.

An item in the newspapers to the effect that The Main Street Wrecking Company is beginning to demolish some buildings lures the rats to the trap. Harry comes in to see George about hiring and firing arrangements with Hot Spot. George agrees and the agency supplies some men. But when Harry goes to pay George off, Grant learns the police are on his trail and prepares to take all the money and run away. Harry returns in time to prevent Grant's escape, and while the two are arguing the police break into the office and arrest both for murder.

Featured in "Help Wanted" are Tom Neal, Jo Ann Sayers, Arthur Hohl, Truman Bradley, Clem Bevans and Edward Pawley. Karl Kamb wrote the screenplay.

Exploitation ☆ ☆ ☆

AS WITH other Crime Does Not Pay releases, "Help Wanted" offers potent material for newspaper editorial pages or for special feature articles surveying employment agency operations in your community. Arrange an advance screening for newspaper writers, for officials of your municipal employment bureau and leading private employment agencies.

For an effective advance campaign, cover the town with teaser cards reading "Looking for a job? . . . see HELP WANTED . . . . theatre and playdate." This may also be used as a teaser in the Help Wanted columns of your newspapers.

Newspapers run display promotion ads regularly to advertise the various services offered by their Want Ad pages. A perfect tieup ad for your picture can be built around the copy idea, "Beware of unscrupulous employment agencies; job-seekers can rely on the Help Wanted ads in the so-and-so paper."

As a newspaper tieup, offer guest tickets to every reader who engages a new employe during your showing of "Help Wanted." To prevent deception, make it a condition that all applications be verified by your municipal employment bureau before tickets are issued.

OUR GANG

COUSIN WILBUR

SLOWLY, BUT SURELY, the "Our Gang" youngsters are growing up. This is plainly apparent in their latest comedy, in which they graduate from playing kid games to portraying full-fledged business men.

As partners in an insurance company they have an opportunity to demonstrate their business sagacity which is extraordinary, considering the fact that none of them is more than nine years olds.

Jack Chertok, producer, knowing the kids inordinate flair for commercial enterprise, set Robert McGowan and Hal Law to work on a script which would give the Gang a chance to act grown up. The result is "Cousin Wilbur."

The production also marks the return of Scotty Beckett to the gang after an absence of three years. Scotty portrays Wilbur, Alfalfa's apparently sissified cousin. As the story opens, Wilbur has just arrived at Alfalfa's house for a two-week visit.

Alfalfa's mother insists he take his cousin to meet the Gang. Alf does so reluctantly for fear of what they will think. The Gang, however, politely say nothing to hurt Wilbur's feeling but their expressions show their disgust for his correct manners, perfect diction and immaculate attire.

Their respect for him grows, however, when he suggests they go into the insurance business. "My Dad makes lots of money at it," he says, "and you can, too."

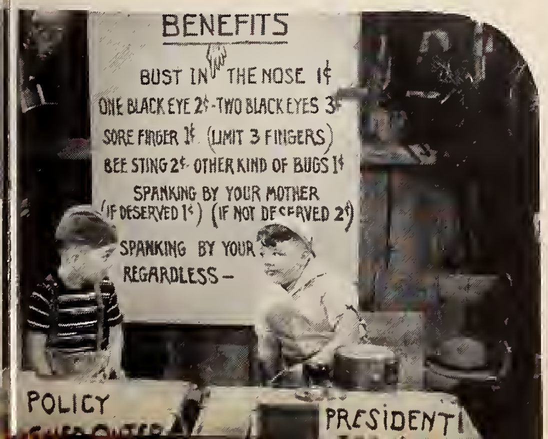
The Gang likes the idea so they turn their clubhouse into the headquarters for the "Health and Accident Insurance Company." Yearly dues are 2 cents. The company pays 1 cent for sore fingers, 2 cents for one black eye, 3 cents for two black eyes, etc.

This new organization proves popular with the neighborhood kids and practically all take out policies.

Envious of the profits the gang is making, Butch, the town bully, demands to be taken in as a partner.

When the gang refuses, he swears to break the company. He attempts to do so by beating up every one with a policy. They come to collect on their injuries by the dozens and the company faces bankruptcy.

Wilbur prevents this by demonstrating his boxing skill on Butch. He blackens the bully's eye and make him promise to leave the kids alone. Further, he forces Butch to take out insurance. This makes Wilbur a hero in the eyes of the Gang, and they make him president of the company.


BENEFITS
BUST IN THE NOSE 1¢
ONE BLACK EYE 2¢ - TWO BLACK EYES 3¢
SORE FINGER 1¢ (LIMIT 3 FINGERS)
BEE STING 2¢ - OTHER KIND OF BUGS 1¢
SPANKING BY YOUR MOTHER
(IF DESERVED 1¢) (IF NOT DESERVED 2¢)
SPANKING BY YOUR
REGARDLESS -
POLICY
PRESIDENT

JOY SCOUTS

WITH THE Boy Scouts in the troop sponsored by Clark Gable participating, "Our Gang" now goes into the great open spaces for their newest Metro-Goldwyn-Mayer comedy, "Joy Scouts." The story opens with Alfalfa, Spanky, Darla, Porky, Slapsie and Buckwheat watching enviously as a troop of Boy Scouts march away on a camping excursion. This inspires the Gang to go on one too. So, against the advice of the scoutmaster, they pack up and start out.

After several hours of walking, they find themselves at Geyser Springs and Camping Grounds. A sign explains the place is closed for the season, but the Gang ignores this and goes on in.

Spanky and Leonard set up the tent while Alfalfa busies himself collecting firewood. Porky and Buckwheat get their fishing tackle out and begin angling in a nearby lake for their supper.

Instead of fish, however, they pull up old tires, inner tubes, pots, pans, picture frames and other equally non-edible items. Finally, they do catch an emaciated looking fish and give it to Alfalfa to fry. He's made such a mess of the flapjacks, though, that Spanky takes over the cooking duties and prepares the fish.

Just then it starts to rain. The "gangsters" run for their homemade tent and crawl in.

Unfortunately, the tent is staked over an old geyser. The next moment it erupts violently, sending a stream of water shooting upward and with it the tent and the Gang. The water stops spouting as suddenly as it started, and the kids, using the tent as a parachute, drift down, and right into a bed of poison ivy.

The kids make a dash for home. Halfway there the ivy poisoning begins to itch. The see the Scouts coming, tell them their troubles and are given first aid. With this temporary relief the Gang strolls happily home — all feeling Boy Scouts are "the smartest fellows in the whole world."

Edward Cahn directed the film and Jack Chertok produced. Hal Law and Robert McGowan wrote the screenplay. Los Angeles Boy Scout Troop No. 59, appearing in the film is Gable's own troop. Members of Troop 19 also took part.

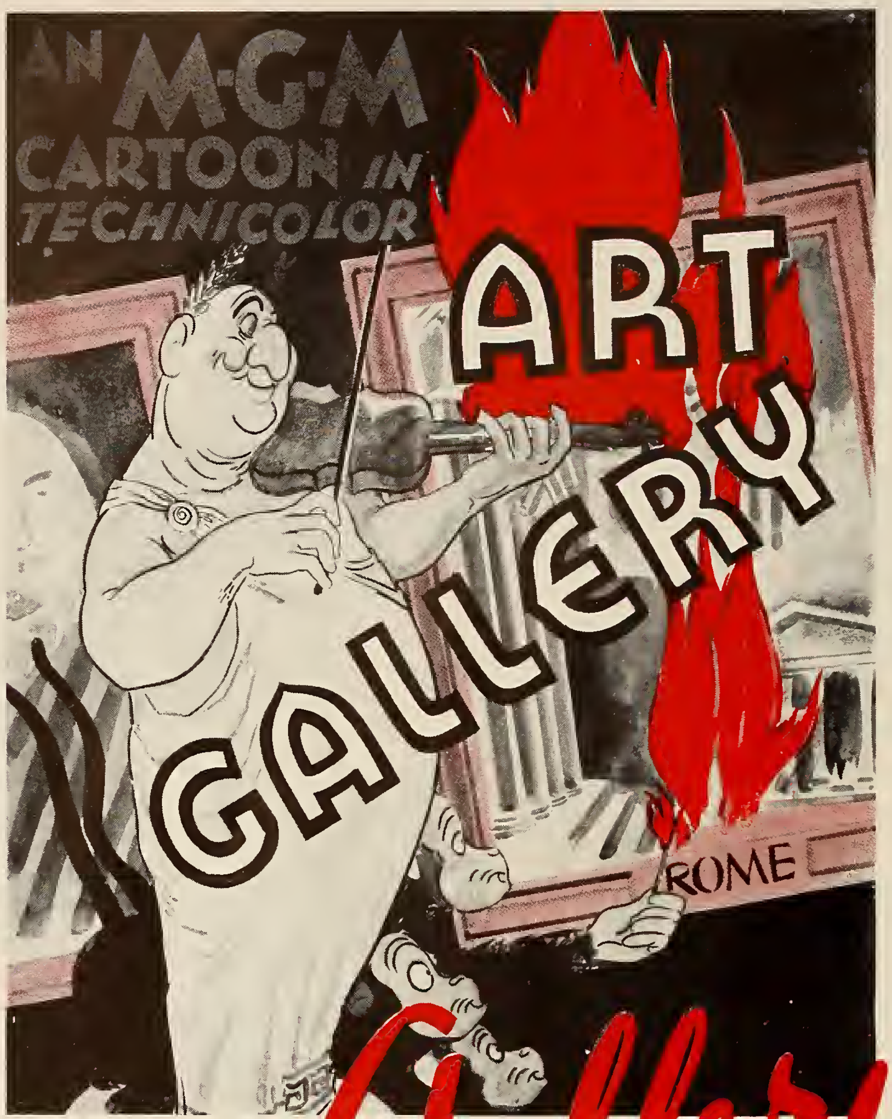
Exploitaton ☆ ☆ ☆

ALERT SHOWMEN will not overlook the obvious opportunity for "Joy Scouts" tieups with the Boy Scout organization. An advance screening for executives of your local Scout Council should result in announcements of your showing at various local troop meetings.

Because the story of "Joy Scouts" clearly demonstrates the advantages of Boy Scout training, suggest to your Scout executives that your film can serve as a nucleus for a special summer membership drive. Offer them the use of your lobby for exhibits and enrollment information in return for the additional publicity such activity will receive in your newspapers.

A program demonstrating the various phases of Scout training might be made a stage feature at a special Saturday morning show under the auspices of your newspaper for interested children and their parents.

With the innumerable items of Boy Scout equipment on sale in sporting goods and department stores, "Joy Scouts" offers a variety of window tieup opportunities.


AN M-G-M CARTOON IN TECHNICOLOR
ART GALLERY
ROME

ART Gallery

It's Art for Fun's sake as the Three Little Monkeys bring the classics to life for the burning of Rome in Technicolor!

ART, NOT for art's sake, but for fun's sake is the order of the day in Hugh Harman's first individually produced cartoon for Metro-Goldwyn-Mayer, "Art Gallery."

The artistic pageantry of the ages takes a night off in this Technicolor one-reeler, steps down from canvas and marble, to indulge in the most riotous "campfire" ever staged for a motion picture — "The Burning of Rome."

It all starts when the night watchman of the Art Gallery closes the doors for the day and retires to his cubby hole to rest. Something tells the marble statue of the Roman Emperor, Nero, that this is a fit evening for his "night out," and he comes to life. Then, while the lightning flashes and the thunder roars, he steps down from his pedestal and runs to a painting, "Rome In Its Glory." All his fun seems lost, because he can't find a match. But he plays his fiddle and awakens the three monkeys, "See No Evil, Hear No Evil, Do No Evil." By the charm of his soft music, he tries to influence them to steal a few embers for him from a nearby canvas, "Fireside."

But the simian angels remain true to their credo of no evil. They know what the emperor is up to. Then, Nero puts on the most sensational crying act since "East Lynne." He cries so many tears that "The Old Mill Stream" overflows and the "Grand Canyon" becomes a deep river. To stop this watery onslaught, the monkeys give in and secure the necessary firekindlers for the mad emperor.

In a jiffy Rome is aflame while Nero fiddles. Everyone joins in the fun, including the monkeys, who by this time have become slightly "tipsy" from too many "whiffs" of lightning fluid.

The fire spreads; "Mona Lisa" yells for help. "The Palace of Versailles" burns into a mound of hay. Flames reaching "The Chase" leave is resembling a hot-dog stand. Even "The Torrent" fails to extinguish the terific blaze that is enveloping the entire Art Gallery. "Apollo Belvedere" runs after "The Old Fire Horse," and the fire wagon. "Pan" blows his flute signalling the direction of the flame for "The Fire-Fighters." "The Melancholy Lady" weeps as she views this destruction of the beautiful Art Gallery.

Realizing what evil they had started, the three monkeys quickly replace themselves on their marble stands, but not before they have received a scolding from Whistler's "Mother."

Soon, the dawn comes and the maniacal laughter of Nero ceases. He realizes that soon the night watchman will be making his rounds again, and he quickly scrambles back to his marble perch.

One musical selection is featured in "Art Gallery." "See No Evil, Hear No Evil, Do No Evil," is sung by the three monkeys, in sister-harmony fashion.

POSTERS BY MULHOLLAND

TO AID THEATREMEN in publicizing the new Technicolor cartoon series produced by Hugh Harman and Rudolph Ising, M-G-M has obtained the services of the celebrated illustrator, Charles "Call Me Chuck" Mulholland who will do a special one-sheet poster on each release. His multicolor lithograph poster on the current release, "Art Gallery," as reproduced above, is now available at all Metro-Goldwyn-Mayer Exchanges.

One of today's top-ranking illustrators, Mulholland hails from the wilds of Minnesota where, by his own admission, in spite of the art schools a prodigious native indolence protected him against the common or garden variety of provincial art.

Migrating ultimately to New York City he soon discovered that even Greenwich Village bohemians had to eat. So, totally innocent of the technique of lettering or the intricacies of mathematics he got a job teaching lettering and math in an institution for deaf mutes. During this period he picked up an interest in these two subjects which endures today. He has no idea, however, what the deaf mutes picked up.

After his pedagogic instincts were satiated Mulholland turned to newspaper and magazine illustration work. He did caricatures for the old New York World and then moved over to the Post as theatrical caricaturist for John Anderson. Subsequently he has illustrated for Cosmopolitan, Colliers, Good Housekeeping, Pictorial Review, Delineator, Life, This Week and for Manhattan's leading advertising agencies.

Back in those days when the valiant Thirteen States of North America were striving to throw off the shackles of British domination, there was perhaps nothing which stirred the Revolutionists as did that simple but stimulating air, "Yankee Doodle."

And when John Nesbitt, mentor of Metro-Goldwyn-Mayer's Passing Parade series, wanted to take the spirit of democracy from the heart of America and place it on a motion picture screen, what better symbol could he have chosen than Yankee Doodle?

So, in his latest socially significant subject, Nesbitt creates the nebulous character, Yanke Doodle, and shows how "he" (this spirit of democracy) has carried on since '76, moving ever forward and with firm confidence in the future. In the film Nesbitt has brought Mr. Doodle up to date, even to the swingy title, "Yankee Doodle Goes To Town."

Under the direction of Jacques Tourneur, the film introduces one Josiah Tucker, a dyspeptic old gent if there even was one. Tucker is the personification of pessimism and skepticism. His philosophy is of the "what-was-good-enough-for-my-father-is-good-enough-for-me" school and he'll have nothing to do with Yankee Doodle's newfangled ideas.

The opening scene of the film discovers Tucker in the quiet comfort of the nation's most exclusive club, bemoaning the fate of the nation, as he sips his midday toddy. He reads headlines about war, depression, unemployment, new tax levies and his old conviction that American democracy cannot last comes back with more force than ever.

As the newspaper sags in his hand the film flashes back to hectic days of 1776 when the ragged "rebels" under General Washington severed the chains that held their nation in bondage. And whom do we see here but our old friend Josiah Tucker, giving the razzberry to the gallant soldiers, horror-struck at the thought of these "ragamuffins" governing themselves.

Time passes and in spite of Tucker's pessimism the nation still holds together. 1816 finds Josiah working as a clerk in a Land office, filing claim after claim and at the same time deriding the thought of a nation healthily expanding. He can only see a bunch of brawling, boasting, gambling pioneers, grabbing land from the Indians and fighting over the spoils. But Yankee Doodle sees to it that such people as Thomas and Nancy Lincoln, with their young son Abraham, settle on the new land, cultivate it and send their crops to market to feed the rapidly growing young country.

All this time Josiah Tucker is very unhappy. American democracy indeed! It can't last, he continues to predict. And along about 1861 a smile breaks out on old Josiah's face. He sees the beginning of the end. The nation is wracked with internal strife. Brother is fighting brother. What matters it if the Unionists do win. The North will still hate the South and no nation can exist when fear and distrust lurk in the background.

But old Yankee Doodle reaches into the heart of the nation and plucks out that boy Abraham Lincoln to settle things. Yankee Doodle rides on to town, marches straight to the white breakers of the Pacific. Jobs for everybody! Land for everybody! From rags to riches; from overalls to tuxedos; and from Old Black Joe to Alexander's Ragtime Band!

But Josiah Tucker has another laugh up his sleeve. War is again declared. The nation suffers a staggering blow, followed by a giddy, gilt prosperity. Gang wars, murder, bootlegging, vice wrack the land. And then the champagne bubble bursts. The market crashes. Factories fold up. Breadlines appear and so does Josiah Tucker, this time resplendent in a flashy uniform, his arm stretched out in a foreign salute. "Democracy is finished," he says. "What we need is a modern government — like some of those countries in Europe." A tomato tossed by an unemployed worker hits him full in the face.

That tomato was aimed by Yankee Doodle. With a world laughing at him many years ago, Doodle got off a boat when this country was worth a half billion dollars and in 150 years he raised that value to 385 billions; he took a continent without a decent road and spun 600,000 miles of highway across it; then he built twenty-seven million automobiles to run on these highways and put the nation on wheels; he gave his children the mightiest civilization the world has ever known and half the wealth of the globe.

Josiah Tucker may scheme and plan, but whatever he evolves, Yankee Doodle will be there to combat it. Deep in the hearts of the people he remains, the emblem of Americanism, the spirit of democracy, ever urging the nation forward to greater glory, ever expanding the democracy its people have championed these many years.

Salute to Democracy . . . the spirit of '76 marches on . . . John Nesbitt dramatizes 150 years of America's progress in one thrilling reel!

YANKEE DOODLE GOES TO TOWN!

Exploitation ☆ ☆ ☆

Because of its timely patriotic theme, an advance screening of "Yankee Doodle Goes To Town" for officials of your local Chamber of Commerce, newspaper editorial writers, city officials and heads of various patriotic organizations is a simple but certain method of boosting boxoffice receipts.

Merchants are quick to cooperate with any undertaking which tends to stimulate a more optimistic attitude toward present conditions. Screen your picture for heads of your retail merchants association and ask them to arrange for all member-stores to carry special box announcements in their newspaper ads, with copy "He's never failed us yet — see 'Yankee Doodle Goes To Town,' etc."

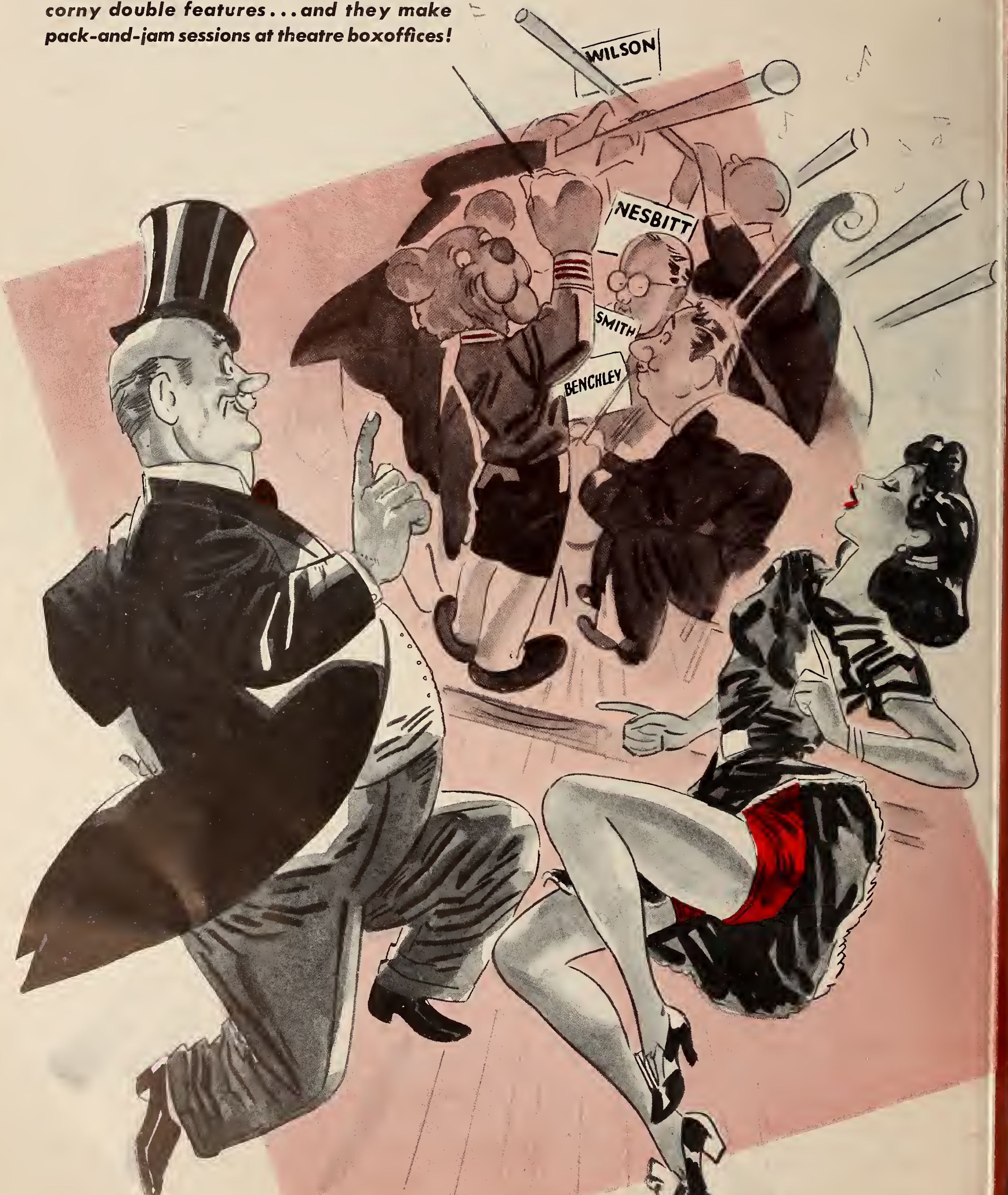
A stunt that will interest any average newspaper is one which demonstrates results obtained from their classified advertising pages. Run a want-ad for a Yankee Doodle, instructing applicants to apply in person at a given time. Get the paper to shoot photos of the large number of would-be Yankee Doodles responding and the one finally chosen, which they will run with a story on how he will be used to ballyhoo your picture.

Use the song Yankee Doodle to express both the title and the spirit of your picture. Play the record through an amplifier in your lobby, send a sound truck through city streets, get music stores to display records and sheet music. A a newspaper contest, offer guest tickets and other prizes for new lyrics.

Produced with the cooperation of Collier's magazine (as indicated on the main title), this film offers tieup opportunities with local distributors for inserts, news stand announcements, truck banners, etc.

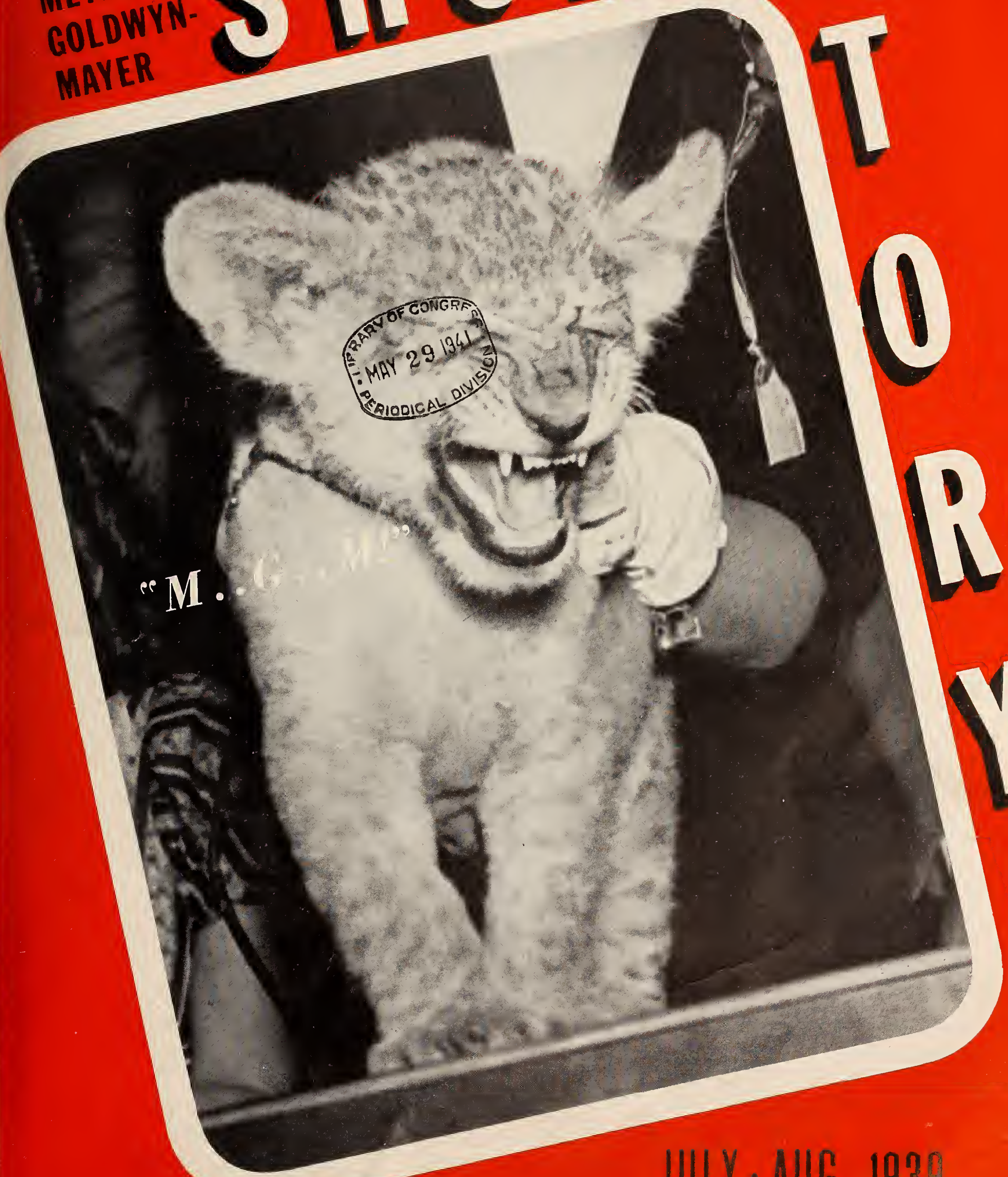
THE SWING IS TO SHORTS . . .

Leo Jr.'s killer-dillers fill in the break on any program . . . they're in the entertainment groove for audiences bored with corny double features . . . and they make pack-and-jam sessions at theatre boxoffices!


WILSON
NESBITT
SMITH
BENCHLEY

METRO-
GOLDWYN-
MAYER

SHORT STORY



LIBRARY OF CONGRESS
MAY 29 1941
PERIODICAL DIVISION

JULY · AUG. 1939

PETE SMITH
BENCHLEY
NESBITT
WILSON
CRIME DOES NOT PAY
FITZPATRICK

LEO JUNIOR'S LION-UP

CRIME DOES NOT PAY

Help Wanted — The screen exposes the parasites who prey upon the unemployed, giving jobs to those who will kick back a part of their pay, destroying those who won't string along. (21 mins.) *MAY-JUNE*

Money To Loan — An expose of the loan shark, lowest of all criminal parasites, whose easy terms mean uneasy consequences for thousands caught in his clutches. (21 mins.) *MAR.-APR.*

While America Sleeps — Sounding the alarm against a new threat to American security, the screen exposes the startling truth about the vast spy network lurking today in every corner of the nation. (21 mins.) *MAR.-APR.*

The Wrong Way Out — The story of two youngsters who, impatient for independence, marry and run away from home. Typical of most such cases it isn't long before they run into the arms of the law. (17 mins.) *JAN.*

MUSICALS

Somewhat Secret — It's swingtime in the movies as Hollywood's rug cutters beat it out in a musical jam session of today's terpsichorean termites. (21 mins.) *MAR.-APR.*

Happily Buried — A mad but merry musical comedy concerning the love of the presidents of rival waffle iron companies. Cast includes Anthony Allen, Benny Rubin, Rita Oehman. (20 mins.) *FEB.*

A Dream of Love — An episode in the life of the immortal Hungarian composer, Franz Liszt is unfolded while his best-known compositions are played and sung. (17 mins.) *FEB.*

ROBERT BENCHLEY

Dark Magic — Now you see him, now you don't. Baffling Bob Benchley goes in for amateur magic, finds a disappearing act in his bag of tricks which actually works—and how! (10 mins.) *MAY-JUNE*

Home Early — The screen's Prince of Perplexity learns too late that to come home early makes a husband a heel and makes his wife suspicious! (9 mins.) *MAY-JUNE*

An Hour for Lunch — Benchley sets out to show how much can be accomplished in one lunch hour, but can't get a shave, can't get a seat in a restaurant, can't avoid a salesman, can't even get back on time. (9 mins.) *FEB.*

How to Sub-Let — Deciding to rent his apartment, Benchley shows it to some potential sub-letters, managing invariably to bring to light all its worst features. (8 mins.) *JAN.*

Mental Poise — If there's anything funnier than Benchley it's two Benchleys. He meets his double in this lecture and gets somewhat confused as to his own identity. (7 mins.) *JAN.*

MINIATURES

The Greener Hills — Saga of those incurable optimists who try, try again until they succeed in making themselves rich or ridiculous. (11 mins.) *MAY-JUNE*

Hollywood Hobbies — An informal tour of the fabulous film capital featuring a galaxy of stars caught by the camera as they indulge in their favorite off-screen pastimes. (10 mins.) *MAY-JUNE*

Prophet Without Honor — Carey Wilson adds Hollywood lustre to the name Matthew Fontaine Maury, a cripple who charted ocean trade routes making travel on sea almost as safe as travel on land. (11 mins.) *MAR.-APR.*

Love on Tap — The Merriel Abbott Dancers do their stuff before the camera in a miniature musical, built around a romance between Mary Howard and Truman Bradley. (11 mins.) *MAR.-APR.*

The Great Heart — A story of the heroic sacrifice of Father Damien who suffered a living death in order to bring God's comfort to the lepers on Molokai Island. Carey Wilson narrates. (11 mins.) *JAN.*

A convenient index, for reference purposes, of short subjects which have appeared in previous issues.

PETE SMITH SPECIALTIES

Culinary Carving — Pete Smith prescribes a one-reel lesson in how to become the knife of the party A dissertation on the art of carving, showing how proper cutting improves and stimulates appetites. (9 mins.) *MAY-JUNE*

Poetry of Nature — Back to nature goes Pete Smith to study the fauna and flora in California's famed redwood forests. Highlights are an owl fighting and eagle and a crow attacking a chicken. (8 mins.) *MAY-JUNE*

Marine Circus — Pete Smith presents a short with a porpoise — in fact lots of 'em. A fish-eye view of 1001 species of sea life. Filmed in Technicolor at Florida's famed Marine Studios. (9 mins.) *MAR.-APR.*

Radio Hams — A salute to America's amateur broadcasters whose hobby has played its part in the progress of radio and saved many lives in time of emergency. (10 mins.) *MAR.-APR.*

Heroes At Leisure — The mystery of the off-season life of the professional life-guard is solved by Pete Smith who has discovered that the guards go native down in the South Sea islands. (10 mins.) *FEB.*

Weather Wizards — Everybody talks about the weather but leaves it to Pete Smith to do something about it. Here he offers tribute to that unsung hero, the weatherman, whose constant vigil saves lives and dollars. (9 mins.) *JAN.*

Penny's Picnic — Food for thought is Pete Smith's short featuring home economist Prudence Penny who shows hungry campers how to prepare a meal fit for those wide open spaces. (10 mins.) *JAN.*

FITZPATRICK TRAVELTALKS

Ancient Egypt — FitzPatrick depicts the beautiful and historically famous places in Egypt, giving special attention to the Pyramids, the Sphinx, the Valley of the Kings and the Temple of Luxor. (8 mins.) *JAN.*

Jaipur — The Pink City — In this colorful city FitzPatrick depicts the various castes from the highest to the lowest; the chief industries, the making of brass ware and intricate embroidery work. (8 mins.) *OCT.-NOV.*

Short Notice

(*from Aug. 1 Film Daily*)

Dallas Eye-Opener

Dallas—Charlie Meeker, publicity director of Interstate's Dallas nabe theaters, had an idea that the public likes shorts, so he decided to give it a trial. At the Melrose Theater (one of the better suburban houses) he arranged to play a complete program of 10 short subjects, exclusive of newsreels. The all-short program produced 125 per cent more business than a normal Thursday.

PASSING PARADE

Yankee Doodle Goes to Town — Salute to democracy! John Nesbitt dramatizes 150 years of America's progress in one thrilling reel, from the days of '76 on up to the present. (11 mins.) *MAY-JUNE*

The Giant of Norway — (formerly titled "The Man Who Couldn't Say No")—Thousands of refugees owe their very lives to Fritjof Nansen, a man who abandoned his life's dream to heed the call of duty. (11 mins.) *MAR.-APR.*

The Story That Couldn't Be Printed — John Nesbitt pays homage to an obscure newspaper publisher, John Peter Zenger, who, in 1734, printed the story which won America's cherished freedom of the press. (11 mins.) *MAR.-APR.*

Angel of Mercy — A brief biography of Clara Barton, kindly New England school-mistress who fought the ravages of war and disaster and was responsible for the creation of the American Red Cross. (10 mins.) *FEB.*

Story of Dr. Jenner — John Nesbitt's Passing Parade pays fitting tribute to the simple country doctor whose discovery of vaccination has saved untold thousands from the ravages of smallpox. (10 mins.) *FEB.*

New Roadways — John Nesbitt describes new frontiers in science and industry which offer new jobs for today's young Americans. New uses for glass, experiments with mice and plastic surgery are depicted. (10 mins.) *FEB.*

The Story of Alfred Nobel — A biography of the man who gave the secret of mass destruction to the war mongers, then spent the rest of his life furthering the cause of peace. (11 mins.) *JAN.*

M-G-M CARTOONS

Art Gallery — It's art for fun's sake as the Three Little Monkeys bring the classics to life for the burning of Rome in Technicolor. (9 mins.) *MAY-JUNE*

The Little Goldfish — Depicting the plight of a little goldfish when, in his dream, he escapes from his bowl and mingles with denizens of the deep. (8 mins.) *MAR.-APR.*

Jitterbug Follies — The comic strip characters Count Screwloose and J.R., the Wonder Dog conduct an amateur night. The show is stolen by two penguins and the profits are stolen by two muggs. (9 mins.) *MAR.-APR.*

Wanted: No Master — Because he isn't treated well, J.R. leads the Count to believe a beautiful heiress is his for the asking. Needless to say, the "heiress" is phony and so are her looks. (8 mins.) *MAR.-APR.*

OUR GANG COMEDIES

Cousin Wilbur — Alfalfa's cousin looks like a sissy and can't command much respect. But his fists are strong and his mind is sound and he punches his way to the presidency of the Gang's insurance company. (10 mins.) *MAY-JUNE*

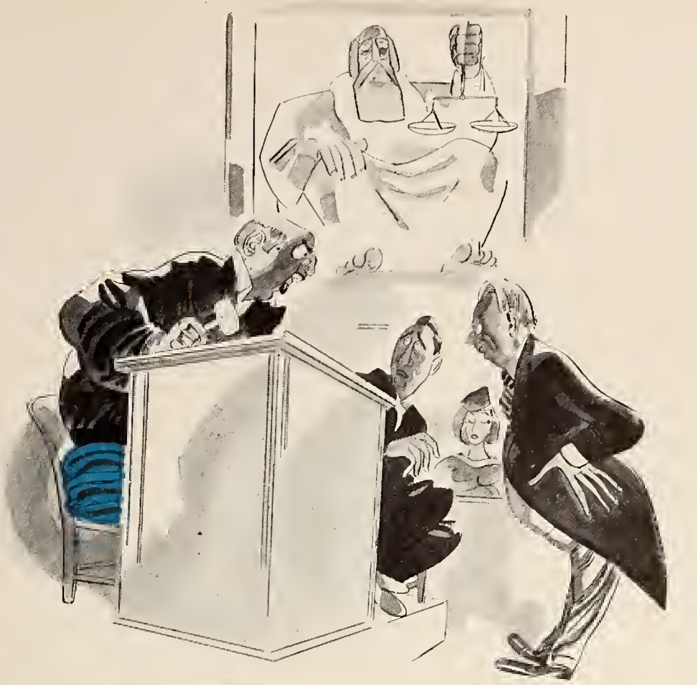
Joy Scouts — Against the advice of some boy scouts, the Gang goes on a camping trip and spends some uncomfortable hours in the great outdoors. But the scouts, bless 'em, come to their rescue. (10 mins.) *MAY-JUNE*

Duel Personalities — Alfalfa, while under a hypnotist's influence, challenges Butch to a duel over Darla. Both lose their nerve and decide to use cap pistols. Darla deserts them both. (10 mins.) *MAR.-APR.*

Clown Princes — To raise money for Porky's rent the Gang stages a neighborhood circus replete with strong men, lion tamers, trapeze artists and acts of magic. (10 mins.) *MAR.-APR.*

Tiny Troubles — A midget is involved on the Gang's latest adventure, getting them into all sorts of trouble with the cops and finally landing them in the police station for a lecture. (10 mins.) *FEB.*

Alfalfa's Aunt — Alfalfa suspects he's going to be murdered and rounds up the Gang to try to prevent it. It all turns out to be a mistake but they do manage to scare away an unwanted relative. (11 mins.) *JAN.*



Lawyer: "We shall prove that the defendant is a double feature addict and . . ."
Judge: "Divorce granted!"

"THE STORY THAT COULDN'T BE PRINTED brings out clearly the story of the great, independent editor, Peter Zenger, and I think every publisher and editor should see the picture. Theatre operators in each city should be asked to get in touch with the local newspaper people so that no newspaper man will miss seeing this film."

CRANSTON WILLIAMS
General Manager
American Newspaper Publishers Ass'n

Shorts

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SHORT STORY
JULY-AUG. 1939

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HOWARD STRICKLING
OSCAR A. DOOB

Edited by Herb Morgan

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ENTIRE CONTENTS OF THIS PUBLICATION AVAILABLE FOR REPRODUCTION IN WHOLE OR IN PART . . . ADDRESS ALL COMMUNICATIONS TO THE EDITOR

Great Subject

I want to congratulate you on the "idea" of your latest subject, "Culinary Carving." I think it is without doubt one of the funniest yet most interesting short subjects that I have seen in a long time. Perhaps my reaction can be attributed to the fact that the subject is so human, so close to the hearts of everyone in the audience who witnesses it. And the manner in which it has been produced is only surpassed by the manner in which Pete Smith's dialogue presents it.

I witnessed the picture at the Fox-Wilshire Theatre the evening it was previewed and the laughter from the ladies in the audience amounted almost to hysteria, they were so thoroughly amused by the antics of the young host pictured carving the roast beef for his guests and perhaps many of them had a mental picture of their own husband's experience at a similar occasion.

Again congratulations. It is really a great subject.

R. H. POOLE

Independent Theatres Owners of
Southern California
Los Angeles, California

Required Reading

I receive SHORTSTORY regularly, and I consider it an expertly-edited and well-gotten-up publication. I read it from cover to cover, I am especially interested in motion picture short subjects, especially those of such merit as M-G-M produces, and believe that SHORTSTORY should be on the required reading list of every theatre manager who wants to present well-rounded and thoroughly satisfying film programs.

WALTER E. KOHRS

Daily Hawk-Eye Gazette
Burlington, Iowa

Famous Shorts

Danged if you haven't gotten me into a "shorts" mood. In thinking about the cute little darlings it occurs to your Uncle Wilbur that "short" is important in the scheme of the world, to wit:

LINCOLN'S GETTYSBURG ADDRESS (reading time about 2 minutes)

THE BATTLE OF WATERLOO (short and sweet!)

NERO FIDDLING WHILE ROME BURNS (one chorus of hot music)

THE MAGNA CHARTA (one page—short and to the point—and what a point!)

THE GOLDEN RULE (reciting time 6 seconds)

AN INFANT'S CRY OF "MAMA!" (the most dramatic and soul-stirring human sound)

MOTTO OF THE POSTAL SERVICE (says a lot in a few short words)

Ahh! *SHORTS!*

The refuge and strength of the motion picture industry!

GENE MURPHY

Loew's Theatres
New York, New York

Patriot's Praise

M-G-M is to be congratulated on such a fine short subject as "Yankee Doodle Goes To Town" which we were shown yesterday at your projection room.

As a great-grand-daughter of the covered wagon trek into Minnesota, a grand-daughter of mid-west and Montana pioneers from the Civil War to the early twentieth century, I am interested to see such short subjects as this one which gives a bird's-eye view of our last 150 years. Too many people seem to forget the terrific struggle which men have undergone to build up our democracy; and too many do not fully realize the true value of a government which grants freedom to the individual insofar as that does not interfere with another's freedom.

Such films as this are strong reminders that we do not wish to give up that for which our parents and grand-parents fought so loyally to build and preserve.

As a great-grandchild of the West, I congratulate you and hope the Mount Rushmore Memorial out in South Dakota will always stand in the West as Revolutionary monuments stand here in the East, as symbols of that freedom which every good American cherishes.

JEAN PAULINE SMITH

New York, New York

Add Testimonials

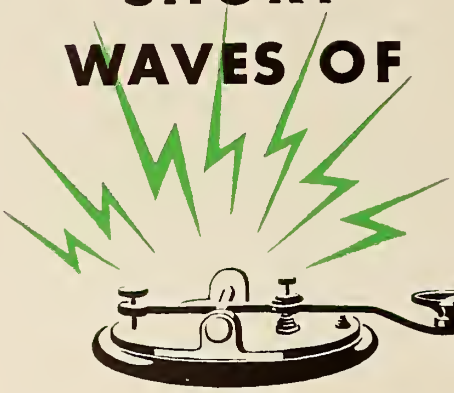
Your publication is an asset to any exhibitor who is interested in informing his patrons about the short subjects he has coming for their entertainment. We look forward to receiving it each month.

Will you please place the Uvalde Leader News on your list.

BOYD F. SCOTT

Strand & Ritz Theatres
Uvalde, Texas

SHORT WAVES OF



RESPONSE

Lets hear from you!

Owed to the Shorts

These double doses of picture poison
I cannot stand a bit.
God help the eye-strained patrons,
They watch and also sit!

As an assistant manager
I'll admit my job is tough.
But Golly, the helpless patron,
He pays for the silly stuff!

I've had my fill of the double bill
And shout, "Something must be done."
To shorts my services will go
Until this battle's won!

BILL BERNS

Pelham Theatre
Bronx, New York

Hats Off!

Hats off to you for your outstanding picturization of Alfred Nobel's life! You have made the public aware of truths that most of them had never known. Alfred Nobel was truly a great man, but that fact escaped me until I saw your film. To me the Nobel awards will have much more meaning from now on, since I know the facts that prompted them.

Nobel's character was excellently portrayed and the story was amazingly gripping.

I shall look forward to more such historical life stories.

MRS. R. MAX BROOKS

Federation of Women's Clubs
Refugio, Texas

Appreciation

Please accept my belated but sincere thanks in expression of appreciation for a marvelous trip and visit to the Metro Studios as winner of the Shorts Exploitation Contest.

Messrs. Fred Quimby, Hal Elias, Chuck Koren, Howard Strickling, Robert Benchley, Carey Wilson, Pete Smith, John Nesbitt, Hugh Harman, Rudolph Ising and all I met were swell to me and I truly had a most enjoyable short vacation.

It was indeed a pleasure to meet such a group of fine gentlemen as I met in your Studio, and while my admiration for Metro was great before, it is now unbounded.

TOMMY HOWELL

Bison Theatre
Dallas, Texas

A FEW SHORT WORDS BY Edward L. Kuykendall

PRESIDENT MOTION PICTURE THEATRE OWNERS OF AMERICA

at Leo Junior's coronation ceremonies, New York World's Fair

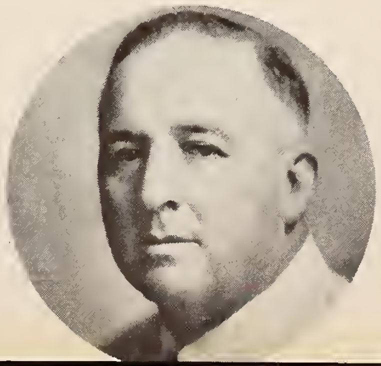
THIS little lion, Leo Junior, is destined to represent the living trademark of a great motion picture company. In my opinion he represents something far more important. Whether he realizes it or not, this little leonine offspring represents an entirely new attitude of the motion picture producers toward their little offsprings—the short subjects.

A few years ago no film company would have taken the time or the trouble to focus such attention on their short subjects. But just as this cute little cub represents a new generation in the lion family so does this occasion represent a new generation in the concept of movie presentation.

There was a time when a movie program without a full complement of shorts would have caused patrons to demand their money back. True, shorts in those days weren't much to brag about. But neither were the features. And so long as there was plenty of pie throwing, komedy kops and bathing girls, there were no complaints from the audience.

But as the screen progressed those audiences became more discriminating. Shorts production somehow failed to keep pace with the gradual maturing of feature pictures. Soon they fell into discard and were supplanted by the so-called "bargain bill" or double feature program. Now again we hear complaints from the audiences. And again producers are looking to the shorts to remedy the situation.

And so, in starting this royally bedecked Leo Junior on his flight to California, we might do well to remind him—"heavy lies the head that wears the crown"—for upon this symbol of short subjects rests the responsibility of revitalizing the entire motion picture industry.



COMBA

By J. Edgar Hoover

AS TOLD TO HALSEY RAINES

AMERICA is motion picture conscious. The screen today must be recognized with the press and the radio as a potent force in the molding of public opinion. That people are doubly affected by both seeing and hearing cannot be denied. Thus motion pictures have penetrated into our national life and are an integral part of our social order.

The screen has enormous possibilities of protecting the public through focusing attention upon the parasitical growth of criminality which has taken on flagrant proportions. Truth is stranger than fiction, and where the screen has portrayed true life situations of the ravages of crime and the hazards confronted by law enforcement agencies, the screen patrons have acquired a greater understanding of the menace of lawlessness.

Motion pictures which have realistically portrayed crime scenes and mysteries have not only proved interesting entertainment but are performing a most valuable service in marshalling the forces which are so necessary in curbing crime. In my opinion, every public-spirited citizen should be alert to the perils of organized lawlessness throughout the United States, and the lesson that there is no romance in a life of crime should be taught at every opportunity. The youngster should be impressed with the fact that he cannot get anything out of a life of crime but sorrow, and that those who think they can make crime pay wake up too late to find that crime has made them pay.

Some criminals have found that crime was lucrative for a time, but sooner or later they have all learned the futility of crime. Call the role of the most notorious public enemies of a decade ago and they will answer from behind prison bars, broken in health and penniless, or answer not at all. Fortunate indeed is the fact that the glamorous portrayal of the gangster of a decade ago has today given way, with few exceptions, to the portrayal of

JOHN EDGAR HOOVER
DIRECTOR

FEDERAL BUREAU OF INVESTIGATION
U.S. DEPARTMENT OF JUSTICE
WASHINGTON D C

I want to take this opportunity to congratulate the Metro-Goldwyn-Mayer Pictures Corporation upon its series of "Crime Does Not Pay" pictures. I have personally viewed several of these pictures and feel that they are performing a most worthwhile purpose in helping to curb crime.

In my opinion, every public-spirited citizen should be alert to the viciousness of organized crime throughout the United States and the lesson that there is no romance in a life of crime should be taught at every opportunity. The youngster should be impressed with the fact that he cannot get anything out of a life of crime but sorrow and that those who think they can make crime pay wake up too late to find that crime has made them pay.

The "Crime Does Not Pay" series has been most helpful in bringing this lesson to the motion picture public, and I take pleasure in commending the Metro-Goldwyn-Mayer Pictures Corporation upon this series

Sincerely yours,

J Edgar Hoover

ING CRIME THROUGH MOVIES!

the criminal as the enemy he is, devoid of decency, character or principle. And this is as it should be. Sob-sisterism is to be shunned as an ally of crime. Factual situations present far more drama than highly imaginative, fictional and fantastic portrayals.

It is a recognition of the obvious to depict the established truth that youths of teen age often drift into lives of crime solely through parental negligence and lack of interest in their problems, and more often than not it drives home an object lesson. This is not only helpful but a necessity. Youngsters of teen age pay a great deal of attention to motion pictures, and are much impressed by what they see. For a time, there was a somewhat accidental but nevertheless pronounced tendency in the movies to spin a web of false romance about the American gangster. Schoolboys began to nickname themselves after the celluloid criminals. They looked for real revolvers to carry around with them. In some cases when adolescents were arrested, they admitted their actions had been affected by motion pictures. Finally the public became aroused. Both picture-goers and producers agreed that any portrayal of the underworld in the light of heroes was as dangerous to the youth of the country as it was misleading.

With the rapid fading of the so-called "gangster era" in films, a new series of pictures was inaugurated. These dealt with problems of law enforcement by local, state, and Federal forces. And the screen made use of a wealth of dramatic, nevertheless real, material to tell a truthful and gripping story of what generally happens to gunmen and racketeers. It was not long before we of the law enforcement profession saw the results. Stressing the tremendous need for fearless enforcment of the law and the absolute necessity for public cooperation, the cause of law and order was advanced, for the way in which citizens can best protect their communities by backing their law enforcement agencies through proper equipment and facilities was realistically portrayed time and again on the screen.

Film producers have rendered a notable service to their country in the discharge of their public duty. It is chiefly through lack of understanding of how the racketeer goes about his inroads into the welfare of the community that any temporary success on his part is made possible. I think it a safe bet that few people who see the various pictures exposing racketeer methods will again fall victim to those particular practices. And they will be sharper and more vigilant in their outlook against any similar practices.

The average citizen pays the sum of one hundred and twenty dollars yearly in needless toll to the criminal forces of the country. This is an addition to the menace to which his family, children and property are subjected. Today's movies have shown him, in a concise, vivid and dramatic way, how he can help the agents of the government in keeping these underworld forces on the run. In the past the American public has been somewhat careless and lax in its attitude toward crime. And, best of all, the young people who are growing up in every town throughout the United States will realize the impressive truth blazoned across the theatre marquee in the titles of innumerable motion pictures. I know from personal contact with them that this is so. They will realize that as a part of organized society they can eventually help outlaw all shady practices and racketeering ventures.

The challenge of lawlessness has, for the most part, been accepted by the three potent forces, the screen, the press and the radio. We of law enforcement look to them as allies in a great cause, and their public service will continue as long as citizens everywhere find their homes, their property and their physical well-being threatened by the forces of the underworld.

1 TO FOCUS FURTHER ATTENTION on short subjects, Metro-Goldwyn-Mayer decided to create a special "junior" lion trademark to replace the celebrated Leo in introducing all short releases next season. To find a lion cub with suitable screen personality, M-G-M turned, logically enough, to the 3,500 clubs of Lions International whose 125,000-odd members set out enthusiastically, as in the photos above, on a gigantic all-American lion hunt, conducting safaris into public zoos and private menageries throughout North America.

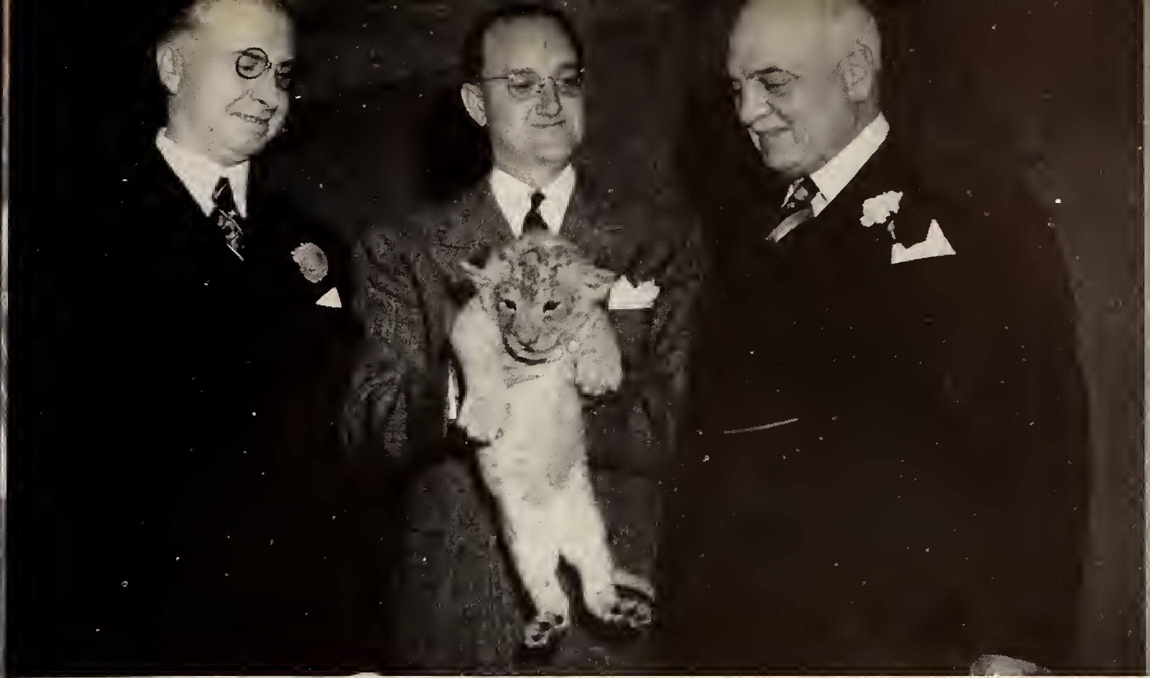
Meet Leo Junior, captivating cub formally adopted by M-G-M's famed Leo, whose special assignment is to get next season's shorts off to a roaring start with a growl that will be heard around the world!

A STAR IS BORN!

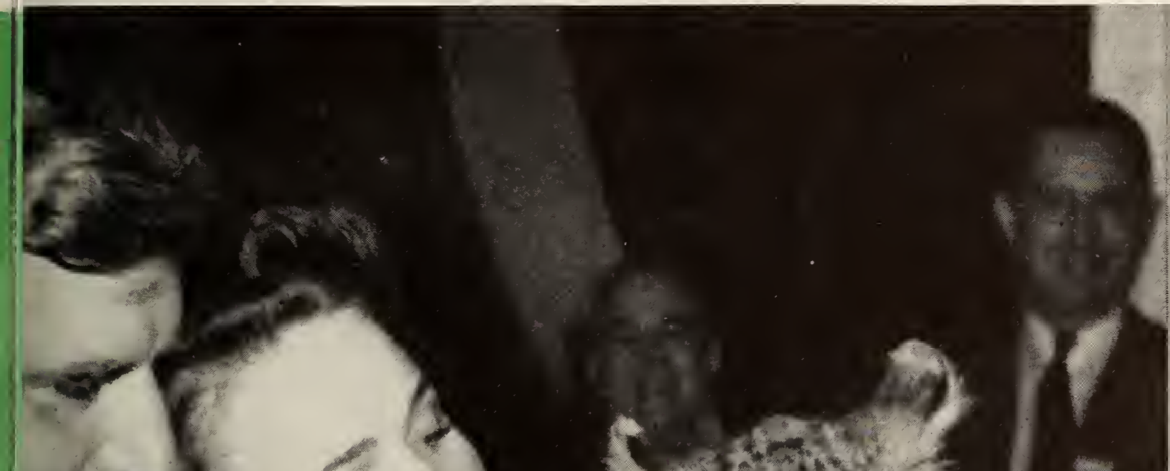
4 FROM THE NINE BEST CUBS taken to the Lions International convention at Pittsburgh, July 18-21, chief judge Clyde Beatty and his "animal jury" (James Lyons, Bronx, N. Y., borough president; Jacqueline Tyger, N. Y. model; Lyn Swann, Broadway actress) selected 10-weeks-old "Cubby" of Kalamazoo, Michigan.

5 FROM MELVIN JONES, founder and secretary-general of Lions Clubs, "Cubby" accepted the winner's check which lion expert Beatty advised him to spend on a generous supply of milk, eggs and cod liver oil.

6 TO PRESENT "CUBBY" with Grover Wha
key to the New York World's Fair came b
queen Frances Nalle, a contest winner hersel
cently crowned Miss Fairest of the Fair emplo
(Ford exhibit).



TO THE SAN FRANCISCO WORLD'S FAIR on Lions Day, July 14, went shorts spokesman Pete Smith to assist Mayor of Oakland McCracken (left) and Mayor Rossi of Frisco (right) in picking out the best cub in the Pacific Coast eliminations. Pete also seized the opportunity to deliver one of his typical tirades against double features over a special hook-up of seven West Coast stations.

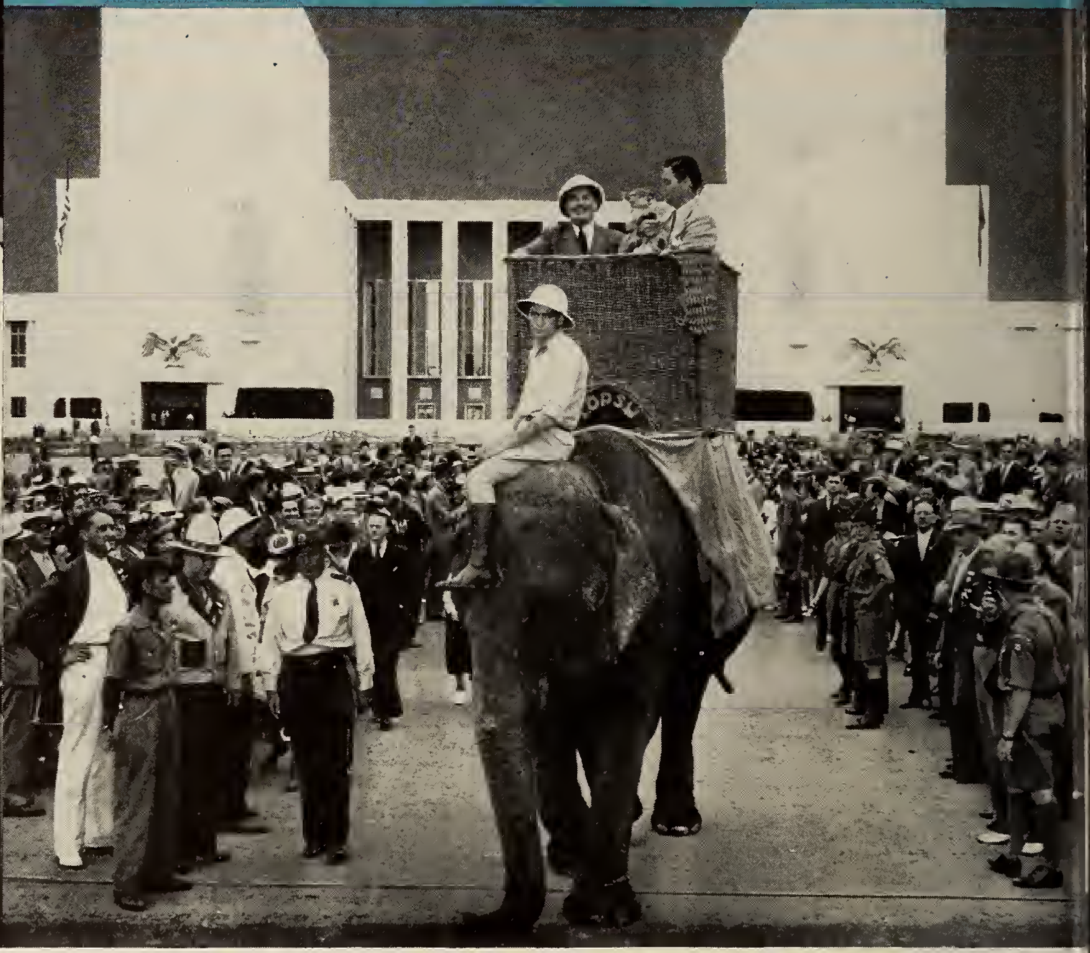


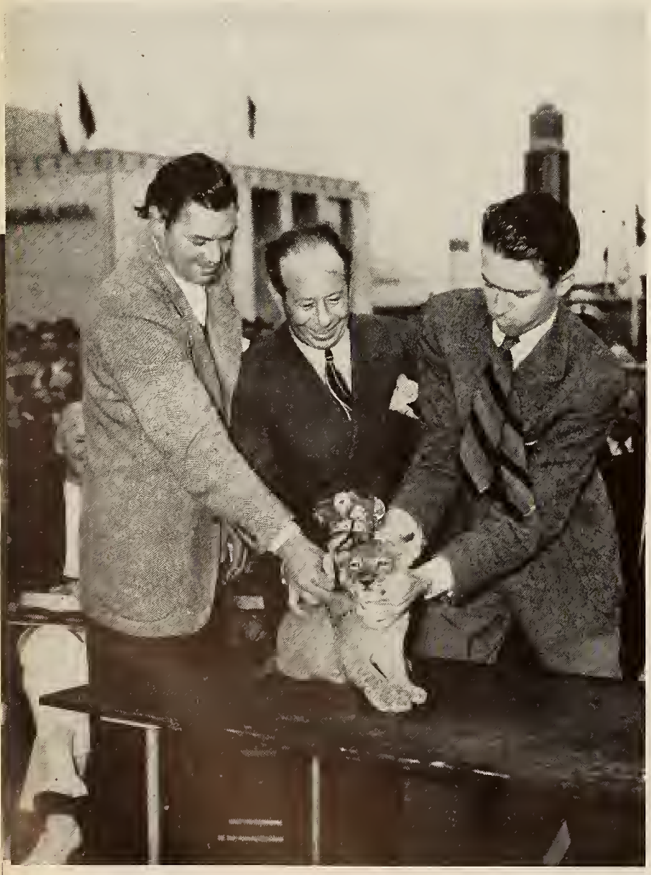
7 "HELLO MA, TOUGH FIGHT BUT WE WON." At the conclusion of Commentator John B. Kennedy's growl-by-growl description of the lion-judging event over Pittsburgh's famed Station KDKA, "Cubby" came to the mike to greet his public and to pose with true leonine dignity for his very first screen appearance in News Of The Day newsreel.

3 AMONG THE BEST of the 42 photograph entries received at Lions headquarters were Melchico of Chicago (above) and (below) Ajax of Houston, Leo of Binghamton, Rocky of Little Rock.

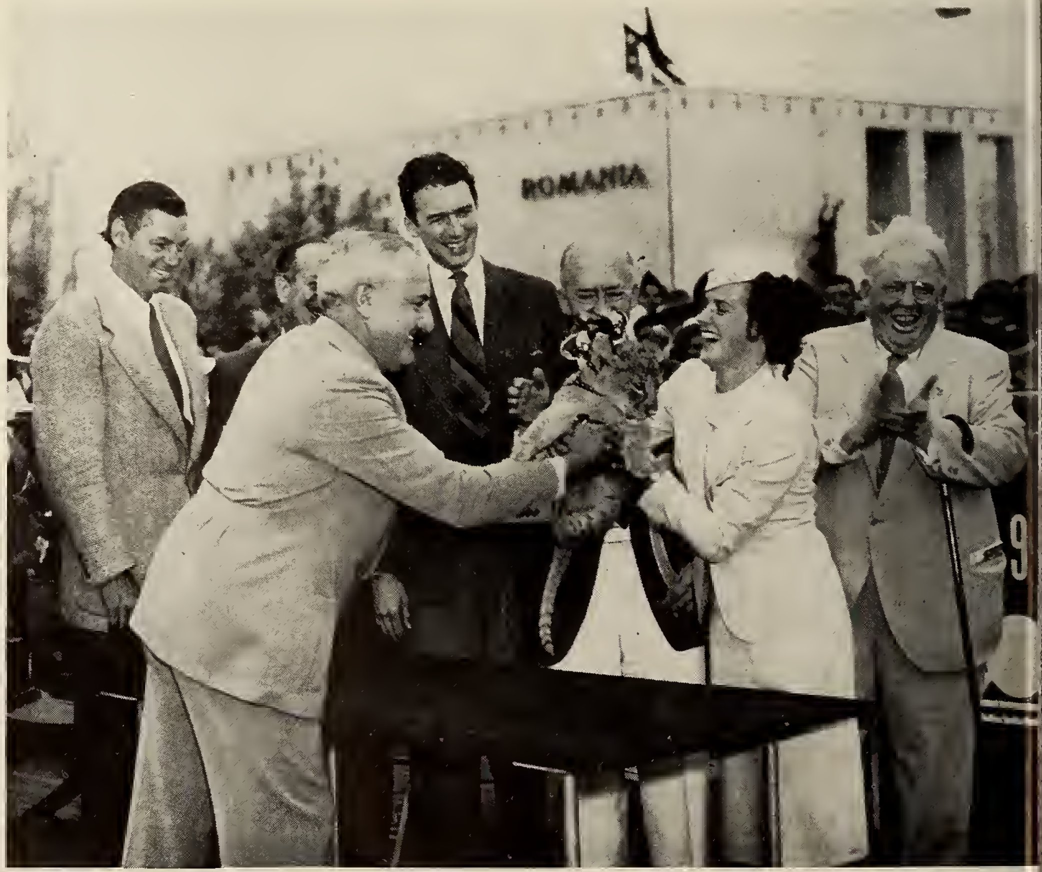
A STAR IS BORN...

8 EARLY ARRIVALS for "Cubby's" coronation ceremonies on Lions' Day at the New York Fair, July 22, were Mayor Fiorello LaGuardia (above) being greeted by Lions' international president Alexander Wells and (below) Grover Whalen, received by Founder Jones.





11 REPRESENTING the official M-G-M family, Jimmy Stewart places the crown signalizing the reign of Leo Junior, Monarch of M-G-M, Defender of Short Subjects and avowed Crusader against Double Features.



12 WITH "ROAR, LIONS, ROAR", the Lions International theme song ringing in his ears, the little King is officially turned over by District Governor William Nigey, to the custody of American Airlines stewardess Evelyn Hennessy, assigned to escort him to Hollywood aboard the 5:10 plane.

9 ATOP AN ELEPHANT (left) with his attendants "Tarzan" Johnny Weissmuller and Frank "Bring 'Em Back Alive" Buck, our hero makes a majestic entrance into the Court of Peace followed by (above) members of his Royal Court, Edward L. Kuykendall, president Motion Picture Theatre Owners of America, actor James Stewart and Bert Lahr, the Cowardly Lion of "Wizard of Oz".

10 THE CENTER OF ATTENTION on an immense stage before an audience of ten thousand, "Cubby", with regal poise, receives an ovation befitting the King of Beasts and successor to the throne of Hollywood's renowned Leo.

13 To leave his autograph for Miss Fairest of the Fair, Junior made a hurried call at the Ford exhibit . . .

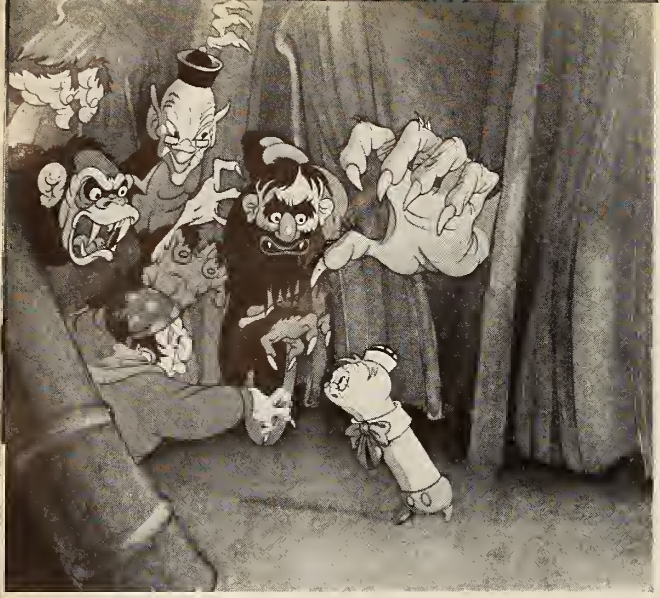
14 Where, in a moment of contemplation, he took one last look at himself in the mirror before . . .

15 Going to the Aviation building to get final instructions in preparation for his first flight . . .

16 And retiring for a brief rest and a bracer of warm milk after the busiest day in his young life.

AMERICAN AIRLINES

17 AT NEWARK AIRPORT, Leo Junior boards the royal plane "Mercury" (above) and (below) from the window as the plane takes off, the lucky lion registers evident satisfaction with his new role which promises a career of international fame in return for only a few growls a day.



THE Bookworm

AN M-G-M CARTOON

When Napoleon, Paul Revere, Rasputin, Fu Manchu and Dracula set out to get the worm it's the cartoon chase of the century!

WHO EVER though cartoons would go "arty"? Well that's exactly what happens in Metro-Goldwyn-Mayer's latest Technicolor fantasy, "The Bookworm," in which the classics in literature spring to life and cavort with abandon.

The scene is a library. Books, lots of books, classic and contemporary, line the shelves. It is midnight and the books are coming to life. A vile, hairy arm reaches out from "The Clutching Hand," and accidentally opens the pages of "Macbeth" to disclose the three witches, brewing a devil's potion.

They lack just one ingredient for their brew — a worm. Not knowing where to get one they taunt "The Raven," until boastfully he promises to deliver one.

The raven thumbs through the pages of many books finally coming upon the Book of Knowledge within which lives the Bookworm. In search of adventure, the worm creeps out of his place in the book to strut among his neighboring book characters. "Tarzan" appears and the worm feels so insignificant by comparison that he decides to go home. But the raven has blocked his way. The bird starts to chase him. The worm darts in and out of pages, the raven flying overhead waiting for the opportune moment to strike. He chases the Bookworm right into the villains' part of the library. There, "Frankenstein," "Dracula," "Fu Manchu," "Rasputin," and other sinister menaces await him.

But, all is not bad in the land of books. There are as many heroes as there are villains. As a matter of fact, "Paul Revere" rides "Black Beauty" to summon aid for the worm. Knocking on the door of "Racket Busters," he arouses Tom Dewey who summons motorcycle police, riot squads, and G-Men to the rescue. "King Arthur" has his knights of the round-table, and Robin Hood, his men of Sherwood, all awaiting orders for the rescue. "Napoleon" musters his forces. "Gabriel Over The White House" trumpets for "The Charge of the Light Brigade." Even the "Heroes of Gettysburg" come to the aid of the poor worm.

All this is too much for the raven. He tries to get away, but the heroes are after him, now — just to teach him a lesson. He runs for dear life, trying to make the bridge that Boy Scouts have made of matches to insure the worm's escape. But it has been burned down immediately after the worm's crossing. The Raven doesn't know it and comes to an ignominious end in the cold, black depths of "The River."

The new cartoon was produced by Hugh Harman.

+ + +

RHUMBA RHYTHM

Hollywood turns the cameras on itself and films the cinema city's favorite rendezvous, the Hollywood hot spot La Conga.

ALMOST EVERY year some new form of pedal gyrations catches the fancy of the dancing public, sweeps through the country with the rapidity of bad news, ultimately to take its place in the memory of "oldtimers" or perhaps in some dust-covered history of choreography. In just the past few decades the Turkey Trot, Cake Walk, Charleston, Black Bottom, Lindy Hop, Shag, Peabody, Big Apple, Suzy-Q and — oh, yes — Truckin', to mention a few, have had their day in the limelight. And now the latest dance sensation to take the country by storm is an undulating, serpentine creation from the depths of the Cuban tropics — the Conga.

Metro-Goldwyn-Mayer, in its latest miniature musical, "Rhumba Rhythm," now brings this new terpsichorean craze to the screen for the first time.

To the music of the recently crowned king of the rhumba, Eduardo Chavez, and his band, seventy couples, among them many Hollywood top stars, do their stuff on the dance floor of one of the West's most popular Cuban night clubs, Hollywood La Conga.

The story of the one-reeler concerns two young visitors in Hollywood, Sally Payne and Helen Treen. On a sight-seeing trip through the film capitol, they spy screen celebrities entering the Hollywood La Conga, and decide to "crash," despite the fact that they have no reservations. They lead the proprietor a merry chase until they end up on the dance floor, as entries in the Conga contest, though they know nothing of the dance. Their partners in the contest are two dancing instructors who charge $25 each per lesson, but the girls know nothing about this either. With their instructors, the heroines "shine" above the others. George Murphy, who is the judge of the contest, can't decide between Miss Payne and her partner, and Miss Treen and her partner, so the four share the prize. But, then comes the final shock. The two instructors make known their calling and request the $50 fee. The two girls pass out of the picture.

Among the many Hollywood celebrities seen in the film viewing or taking part in the dance, are Alan Curtis, Chester Morris, Priscilla Lawson, Virginia Field, Lana Turner, Mickey Rooney, George Murphy, Frank Albertson, June Lang, Arthur Lake, Marsha Hunt, Jack Smart, John Garfield, Lionel Stander, Joe E. Brown, and others. The Theodores, one of the film capital's most popular dance teams, are seen prominently in the film, doing an exhibition rhumba and the Conga.

Sammy Lee, famed Broadway dance director, directed the one-reeler. Louis Lewyn produced.

Think First

A Crime Does Not Pay object lesson for the 100,000 girls each year who turn to shoplifting . . . an organized enterprise which takes millions in merchandize from counter to "fence".

THE TWENTY-ODD subjects in Metro-Goldwyn-Mayer's Crime Does Not Pay series, produced during the past four years, have depicted men as the principal participants in the various forms of crime. Women have played their part, certainly, but only in the role of accomplices or, in some cases, innocent participants.

Now, in the latest Crime Does Not Pay two-reeler, "Think First," a type of crime is studied, the peculiar characteristics of which are particularly suited to women. And that is shoplifting. True, again it is the male who is in the lucrative end of the business, receiving and disposing of the stolen merchandise, but without women to pilfer the loot from stores it would be impossible for the stolen loot "fences" to remain long in business.

In the film, a shoplifting ring setup, the counterpart of which can be found in any large city, is depicted.

Joe Daly, cold, unscrupulous head of a shoplifting ring passes more than a half-million dollars worth of "lifted" goods annually. His big problem is getting new faces, young ladies who want to make easy money, to do the "lifting" for him. That's where Susy Martin, his girl-friend and "front," comes in. Her job is to seek out the girls and recruit them into Joe's service.

Susy's latest victims are Ruth Nolan and Marjorie Smith, average young girls trying to get along in a big city. Susy wins their confidence and sees her chance to make shoplifters of them when the girls are fired from their jobs as waitresses. She arranges "dates" for them with two of Joe's mob. They go night-clubbing, but the girls are dressed poorly and inspire no attention from their "boy-friends." Susy tells them it's because of their clothes. Ruth sees what Susy means and ultimately they agree to become shoplifters.

At Joe's instructions, Susy takes the girls in hand teaching them the tricks of their new trade. On their first job, they successfully "lift" several pieces of lingerie. Learning fast, they are soon able to "lift" bigger things like purses and dresses. On one of their jobs, a department store proprietor sees Ruth stealing several dresses and chases after her. Marjorie, in the meanwhile, steps in front of the proprietor and knocks him down "by accident," giving Ruth enough time to escape. Operating together on all jobs, the two girls soon become expert, though they still don't suspect that they are working for Joe, whom they think is just Susy's "boy-friend."

Soon, Ruth and Marjorie are sent to steal furs. Ruth keeps the saleslady busy by pretending to be shopping for a purse. Meanwhile, Marjorie steals the fur. But, through a well-placed mirror, the salesgirl sees Marjorie at work, and presses a button to rouse the store policewoman. Rushing out of the store, the policewoman catches Ruth but Marjorie escapes.

Under questioning, Ruth reveals that Marjorie worked with her and Marjorie is soon picked up. Susy decides to leave town, but won't go until Joe pays her $5,000. Joe tells her they'll have to go for the money but instead he takes her for a "ride." Her body is picked up the next morning. Police, working on the case, find paint marks on her dress. Scientific investigation discloses the make and color of the car from which she was thrown. Searching the girls' apartment, and Susy's, it is discovered that their complete wardrobes are composed of stolen merchandise. Police then concentrate on finding the head of the shoplifting ring as Susy's probable murderer.

Marjorie and Ruth break down when they see the body and identify her as Susy, the one who taught them all they knew about "shoplifting." It is discovered that the dress Susy wears was purchased at a store, where eighty percent of the stock is stolen or shoplifted goods. Police, stationed near the shop watch a truck as it makes a delivery and then leaves. The truck is trailed to a warehouse. Then, the police move in. All the gang except Joe are captured immediately. Joe tries to escape, gets into his car, but is followed and shot to death. His car, it is discovered, is the one from which Susy was thrown; thus, her murder, too, is solved.

Ruth is sentenced to one year in the state reformatory, but is promised parole after six months, if her record is good. Marjorie, because the judge finds that she was responsible for many of Ruth's actions, is sentenced to two years.

One of the most imposing casts ever assembled for a two-reeler appears in "Think First." Heading the cast are Laraine Day, Jo Ann Sayers, and Ann Morriss. Marc Lawrence, Sara Haden, John Butler, Ann Shoemaker and Hooper Atchley are also in the film.

Roy Rowland directed the film from a script by Douglas Foster, Alan Friedman and Richard Goldstone. Jack Chertok produced.

Exploitation ☆ ☆ ☆

ALL LARGE stores lose thousands of dollars each year on stolen merchandise. If you will screen "Think First" for representatives of your Retail Merchants Association they will be able to get all the large stores to display signs in elevators and other strategic spots reading "Shoplifters Beware! See 'Think First' at the so-and-so Theatre, etc." The Association may also be able to get local merchants to mention your film in their regular store ads. In addition they should persuade a local paper to do a feature story on shoplifting.

In this connection, have the Merchants Association invite both feature and editorial writers to a screening of the film. The police department should also be represented. They will be able to give the newspapermen facts and figures on shoplifting. Since most large stores employ private detectives whose principal job is the apprehending of shoplifters, why not also invite them to the screening. Interviews with them should provide plenty of interesting story material for the newspapermen.

Since people arrested for shoplifting frequently turn out to be kleptomaniacs with uncontrollable passions for filching things, it might offer a novel angle if you invited a couple of psychiatrists to the screening. They should be able to relate some interesting anecdotes.

The feature story by J. Edgar Hoover, on page six of this magazine, is ideal for reprinting in local newspapers in connection with this, or any other Crime Does Not Pay subject.

The title of the film suggests that people steal from stores without giving thought to the consequences if they are caught. Why not offer guests tickets to your next show to anyone who returns a stolen article after seeing "Think First."

An attractive lobby or window display can be worked up if you will get from your police department a list of articles taken by apprehended shoplifters during the preceding six months. Your newspaper might even be willing to reproduce the display.

DOG DAZE

For eighteen years now, new Our Gang comedies have appeared on the nation's screens every month or so with unfailing regularity. And in all this time the makers of the films have discovered that there are certain formulas which the public expects and demands in these stories of typical children in typical situations. And one formula that always clicks is that which has to do with animals. Kids and animals seem to be "naturals" in the eyes of most people. And to satisfy this demand Metro-Goldwyn-Mayer's latest Our Gang subject, "Dog Daze," has more animals and a greater variety of them, than ever before.

The story opens with the Gang very much worried about the fact that they owe the town bully, Butch, thirty-seven cents, borrowed so that they could take care of a wounded stray dog. Butch and Woim refuse to extend the loan and the Gang is in trouble until Riley, a friendly cop, recognizes the stray dog as "Duke," his precinct's mascot and gives the Gang a dollar for taking care of him. Immediately, Alexander, a goat, devours the dollar. The "Gangsters" try to get their money by offering Wilbur a membership into their fraternity for thirty-seven cents, but alas, Wilbur is broke, too. Suddenly, a strange thing happens — a stray penguin enters the scene, followed by several stray dogs. Porky has a fish in his pocket, so the penguin follows him, while the dogs continue to follow the penguin. Then Alfalfa gets the bright idea that if they got a dollar for one dog, why couldn't they get a dollar for each of the many dogs following the penguin. However, unknown to the gang, at this very moment, the police are searching for a thief, whose crime is stealing people's pets. The "Gangsters" on reading this, want to get rid of the penguin and dogs they have in their possession, but alas, it is too late. The dogs' masters and mistresses and the penguin's keeper swoop down on the Gang, accompanied by police, and demand their arrest. Fortunately, one of the arresting officers is Riley and the other officers are members of the precinct in which "Duke" is the mascot. All is taken care of, the police see that the debt is paid off, and in addition they present the Gang with a beautiful new miniature gasoline automobile and trailer.

Exploitation ☆ ☆ ☆

Both "Auto Antics" and "Dog Daze" can be ideal boxoffice stimulants among the juvenile patrons especially during these school vacation months.

"Auto Antics" is a perfect subject for a newspaper tieup on a soap-box auto derby under newspaper auspices. Get local merchants in on the contest supplying Our Gang prizes to the winners. With the proper build-up every kid in town will have his home-made auto down at the starting line and each one will come down to your theatre to get construction tips from Our Gang's home-made autos.

If your newspaper has a column devoted to youngsters and their hobbies why not get them to run a story on how to build a soap-box automobile. Of course the story will state that some snappy models are to be seen in "Auto Antics" now playing at your theatre.

Dealing with lost dogs, "Dog Daze" offers possibilities for a tieup with a local pet store. If the owner will agree to run newspaper ads stating, let us say, that every person buying a dog from his shop during your engagement will get a guest ticket, it will certainly be worth your while to supply the passes. The pet shop man will want to use his window to announce the tieup and you might do the same in your lobby. This idea can also be adapted as a tieup with the "Lost and Found" and pet columns of your newspaper's "Want Ad" section.

AUTO ANTICS

People who get paid for indulging in their favorite pastime are few and far between. Perhaps that's why the youngsters in Metro-Goldwyn-Mayer's "Our Gang" are the envy of every child in the country. In any event, there certainly was no objection to be heard from the kids when the film company decided to make a subject about home-made automobiles. Most of the kids had a soap-box auto already and those that didn't were soon supplied by the M-G-M property department.

The film, titled "Auto Antics," has to do with a gala soap-box auto derby. All the kids in Greenpoint have entered in the race. Butch, the bully, has a zippy model. And Buckwheat and Porky each have fast jobs even if they aren't streamlined. But of all, Alfalfa's and Spanky's machine is the most novel. Instead of using pedals for propulsion they use rockets.

Butch figures that without chicanery his chance of winning the five dollar prize is slim. So he decides to wreck Alfalfa's and Spanky's machine. But Alf's dog is standing guard so Butch calls the dog catcher who takes the animal away to the Pound. The Gang learns that if they can't pay three dollars for him by that afternoon, he will be destroyed. They realize they've got to win the race. Butch, however, by this time has gotten in his dirty work. When the race starts, with the exception of Alfalfa and Spanky, Butch lags behind the others. But by causing one machine to overturn, smashing another and generally playing "dirty" he manages to crawl into the lead. Meanwhile, as a result of his phenagling, Alf and Spanky discover that when they fire their rockets their auto goes backwards. But just as Butch, now far in the lead, is approaching the finish line, Spanky gets the brilliant idea of turning their car around and letting it run backwards. Sure enough it works and away they sail to cross the tape inches ahead of the villainous Butch.

With the five dollar prize, and in the escorted car of the Mayor whose services they have enlisted, the Gang rushes down to the Pound, arriving just in time to save their dog.

"Auto Antics" was directed by Edward Cahn from a script by Hal Law and Robert McGowan. Jack Chertok produced.

GREENPOINT'S PRO
MAMMOTH CELEB
DEDICATING OUR NEW SEW
BIG EVENTS PRIZES
FICIA
ROCK

It's not what you eat but with whom you eat... Benchley demonstrates the effect of emotions on digestion and suffers an acute case of malnutrition!

HOW TO EAT

ROBERT BENCHLEY

EATING, to the average man, is just a means to an end, giving him the necessary amount of energy to work and play and carry on the various functions to which his life is devoted. But to Robert Benchley, that student of the problems of man, it is an end in itself. In fact, he points out in his newest Metro-Goldwyn-Mayer comedy, "How To Eat," if certain emotions rise to the surface during mealtime, the end is painfully inevitable.

According to professor Benchley, the emotions, fear, worry, anxiety, fright, love, hate and so on play most important parts in a person's digestive ability. To illustrate the point the good professor uses an animated chart showing how a chop mixed with fear can turn, in one's insides, into a hundred-pound weight; or how certain seafood under improper weather conditions can become a three-masted schooner. It's symbolism, of course, but anyone who's ever eaten a cold lobster at two in the morning, particularly when he was worried, let us say, should get the point.

Mr. Benchley takes his audience into a restaurant and watches a man eating spaghetti. He's a good spaghetti eater, using the mashie niblick pick-up and the one over one roll with tablespoon control. But before he can get a good bite, along comes a friend who apprises him in an ominous manner that his office is due for a big shake-up. Somehow the spaghetti loses its appeal and begins to take on the appearance of a hangman's noose. And Benchley, for one, doesn't relish the idea of attempting to digest a noose.

The epicurean entourage now moves on to another restaurant where another emotion, love, is spoiling a $2.75 dinner, including tip. The lady is doing all right by herself, enjoying her food and her boy-friend's devotion. But alas, Dan Cupid's arrows have pierced the man's digestive apparatus and knocked his appetite for the proverbial loop. Love, it seems, makes the world go round and has the same effect on one's stomach.

The next stop is a banquet where, in the midst of a highly enjoyable dinner, the toastmaster rises to call upon someone to speak. His introduction might fit anyone at the table but Benchley, who's one of the diners, is sure the finger's on him. He loses his appetite forthwith.

Eating in bed, in spite of the "equality for men" organizations, is strictly a woman's sport. Males have neither the *savoir faire* nor the steady nerves to accomplish this feat. The tension that's worked up in balancing the tray is terrific and the indigestion that's sure to result will probably keep you in bed much longer than you intended.

Dining on trains, too, Benchley points out, is hard on weak stomachs, especially so when a stranger stares at your food and the steward putters around trying to make you comfortable but succeeding in accomplishing precisely the opposite effect.

Just to round out the picture Benchley takes up a few other things that spoil men and meals. One is grabbing a snack while dinner's being prepared, for which Benchley raises the simple slogan "Keep Out Of The Kitchen;" another is doing the carving for the entire family without taking the precaution of setting aside a portion of the meat for yourself.

Of course, all these are hypothetical cases. They don't all happen to any one man. But they might. To forestall this, therefore, Mr. Benchley advocates that you don't worry, don't get excited, don't fall in love, don't eat "snacks," or, better still, don't eat. You can have more fun with your emotions anyway.

Benchley himself prepared the screenplay for "How To Eat" from his original idea. Roy Rowland directed and Jack Chertok produced.

Exploitation ☆ ☆ ☆

AN OUTSTANDING personality in the short subject field is Robert Benchley. Good showmanship demands selling his name in all newspaper ads and lobby displays.

Benchley' radio program, "Melody and Madness," sponsored by Old Gold Cigarettes, is now aired over the Blue Network of the National Broadcasting Company every Tuesday evening at 8 o'clock EST. If there's an NBC outlet in your town be sure to arrange for spot announcements of your showing immediately following Benchley's broadcast. Newspaper radio pages should not be overlooked as another potential source for publicity.

Newspapers in the larger cities often run "Where To Dine" columns once or twice a week. Perhaps you can get your newspaper's advertising manager to run a couple of display promotion ads using stills from "How To Eat" with copy to the effect, "Robert Benchley can tell you *how to eat* but if you want to know *where to eat* read the 'Where To Dine' column in the So-and-so newspaper." As a variation of this idea, get a local restaurant to run a series of ads using a still from the picture and copy reading "Robert Benchley tells you *how* to eat but we can tell you *where* to eat, etc."

An appropriate variation of the old pie or cracker eating contests might be to have a spaghetti eating contest jointly sponsored by your theatre and a cooperating restaurant. The finals could be held on the stage of your theatre with the audience determining the winners basing their opinion both on spaghetti eating technique and rapidity of consumption.

Without benefit of praise or publicity these unsung and unassuming heroes devote their lives to serving and safeguarding the not-always-grateful American public!

"JOHN NESBITT'S

UNSEEN GUARDIANS

OCCASIONALLY, when some person makes an outstanding contribution to the general welfare of society, his name and his deed may possibly come to the attention of the public. But for every one of these who come into the public eye there are thousands whose contributions to public benefaction go unheralded and totally unappreciated.

It is to these unseen, unpublicized guardians of public security that John Nesbitt pays tribute in his latest Passing Parade short subject for Metro-Goldwyn-Mayer, "Unseen Guardians."

Specifically, the film depicts the work of the Postal Inspection Bureau, the Children's Home Societies and the Underwriters' Laboratories, Inc.

There are only five hundred and forty postoffice inspection men to keep crime out of the nation's yearly total of twenty-five billion letters. But, as depicted in the film, they make up for their lack of numbers by keeping constantly on the move.

Their biggest problem is penny-ante racketeers. Nesbitt deals with a case history of one of these swindlers.

First, the racketeer buys a sucker list from a crook organization that specializes in compiling names of prospective clients for various types of rackets. He then sends the people on the list a tempting pamphlet filled with tips on easy ways to earn money. Mrs. Stone, a widow, sends four dollars to learn how she may make from $25 to $40 a week addressing envelopes at home. In return she receives a bottle of ink, a pen, and a list of mail order houses. In an attached note, the penny-ante racketeer suggests that Mrs. Stone write to the firms listed, and tell them she is in the business of addressing envelopes.

After working on the case for months, the government men finally caught the racketeer by sending him a roll of tape. The swindler couldn't resist something free and mailed packages wrapped with the tape. It was scented with a special perfume, which led to the racketeer's arrest.

The work of the Underwriters' Laboratories, Incorporated, Nesbitt explains in the second item in the film, is to determine by tests the relative merit of products that have to do with the protection of life or property from fires, and the prevention of accidents or crimes. Manufacturers submit their materials, devices and systems to be classified. In casualty work devices are tested which safeguard against accidents. Burglary protection covers alarm systems against robbery.

The third subject to be explained by Nesbitt is the Children's Home Societies. The operators of these orphanages credit the success of their work to the care they take in selecting parents to adopt their charges.

There are several hundred-thousand children in orphanages throughout the country. And every year, more than this number of applications for adoption are filed. Yet, from the entire number, only a few thousand orphans are released annually.

Children's Homes Societies, in most states, are under the jurisdiction of the State Welfare Bureau. This bureau makes careful investigations of each family seeking to adopt a baby.

Nesbitt takes his audience into the homes of four families in different walks of life. All want to adopt a baby, but only one family meets all necessary requirements.

Doane Hoag, Samuel Chain and George Sayre wrote the screenplay from which Basil Wrangel directed. Jack Chertok produced.

Exploitation ☆ ☆ ☆

THE AGENCIES dealt with in "Unseen Guardians" — U. S. Postal Inspectors, Underwriter's Laboratories and Childrens Home Societies — are represented in virtually every city and town. An advance screening for them should result in direct cooperation in announcing your showing and, if newspaper representatives are also invited, a feature story on similar activities written from a local angle.

For an advance lobby stunt which will also make a good newspaper story, arrange with your local Childrens Home Society or orphanage to "borrow" a number of babies for a "personal appearance" in your lobby. Set up a nursury behind a glass partition where the little ones can eat, sleep and play under the supervision of members of the institutions own staff. Add interest to this unique exhibit by displaying a sign announcing "These babies are to be given away — when suitable homes can be found. If you want to adopt one for your very own, fill out an application blank NOW . . . then see 'Unseen Guardians' beginning next week, etc."

Another sequence dramatizes the work of the Underwriters Laboratories. Any insurance company will cooperate in working up a local story or a display showing how this bureau tests various products designed to offer protection against fire and burglary — alarm systems and the like — before giving them their seal of approval.

The Passing Parade series mirrors interesting incidents in everyday living. Use the mirrors on soda fountains, in stores and elevators, which reflect the passing parade, to spot stickers with the copy . . . "The screen mirrors life itself . . . see John Nesbitt's Passing Parade . . . etc." A big mirror in your lobby should also prove effective.

ONE AGAINST THE WORLD

The stirring story of courageous Dr. Ephraim MacDowell who performed the first major operation in the shadow of a hangman's noose to give the world the science of surgery!

ASSING PARADE"

THE PAGES of medical history fairly teem with dramatic events of such importance that all civilization has been affected by them. And of all, none is more important or more dramatic that the story of the first major operation and the man who performed it. Now Metro-Goldwyn-Mayer adds this story to its growing list of screen tributes to history's great, paying due respect to Dr. Ephraim MacDowell for his courage and persistence in the face of circumstances that would easily have turned from his purpose a less courageous person. The film is aptly titled "One Against The World."

As shown in this John Nesbitt Passing Parade short, Dr. Ephraim MacDowell was a detested citizen of Danville, Kentucky, destested because he advocated modern medical methods rather than superstitious cures. He had been educated at the University of Edinburgh and was in favor of medicine and surgery rather than "a young chicken," "a frog caught in the moonlight," "a ground leather shoe-sole," or other prevailing superstitions. For persisting with his "new-fangled" ways he was referred to as the "only one in town that didn't belong there." He remained only because he was the only "larned" doctor in 500 miles. All the people feared him and his strange knives and instruments.

When Sol Raikes' fifteen-year-old son had his knee crushed MacDowell wanted to treat it surgically, but Crumley, the town head, wouldn't allow it. Soon after, the boy died. They said MacDowell had murdered him. People even spoke of hanging him.

It is Christmas Day in Danville in 1809. The entire town with the exception of MacDowell, is preparing to celebrate. Trees are decorated; meals are in their ovens; the singing of carols has already begun. MacDowell is on another mission, riding sixty miles into the wilderness to attend Jane Crawford, deathly ill. Suddenly, the town becomes a bedlam. MacDowell, with Tom Crawford, come racing into town, leading a wagon, within which lies Mrs. Crawford. To the townspeople's query MacDowell replies, "If your watch is broken, you can't fix it without opening it. That's what I'm going to do here."

Crumley warns MacDowell that if the patient dies it will be murder. The doctor ignores him. Neighboring doctors, race to the state capital with a petition for the governor to stop MacDowell.

Mrs. Crawford is sinking rapidly. Candles are lighted around her body. MacDowell's window shade goes down, and Sol Raikes, who has been watching all the time, rushes to inform the village that the operation has started. An ever-growing mob marches toward the doctor's house, but as they approach, Tom Crawford steps out and says, "The operation has already started. If you interrupt now, you will kill my wife."

Inside, the operation progresses. MacDowell works feverishly; Mrs. Crawford, unanaesthetized, sings hymns to forget the pain.

Outside the mob waits. A rope has been thrown over a tree to hang Dr. MacDowell, this very Christmas Eve, just as soon as he shows his head.

Suddenly, the shade at MacDowell's window goes up. Tom Crawford rushes out crying "It's all over. She's goin' to live." Then MacDowell comes to the door. A hand reaches up and pulls down the noose. A path clears for him, as he slowly walks toward the church — to give fervent thanks for this miracle.

Medical books report that Mrs. Crawford lived to the ripe old age of seventy-three. At the time, Danville didn't realize the importance of their doctor's accomplishment, but those men of medicine who came later, Billroth, Lister, Broca, Sims, and Cooper, made MacDowell an immortal in medical history for having performed the first major operation.

Jonathan Hale, noted screen character actor, portrays MacDowell in the film. Claire McDowell, star of many silents, plays Mrs. MacDowell. Charles Middleton is Crumley.

Fred Zinnemann directed from a story by Doane Hoag and Barney Gerard. Jack Chertok produced.

Exploitation ☆ ☆ ☆

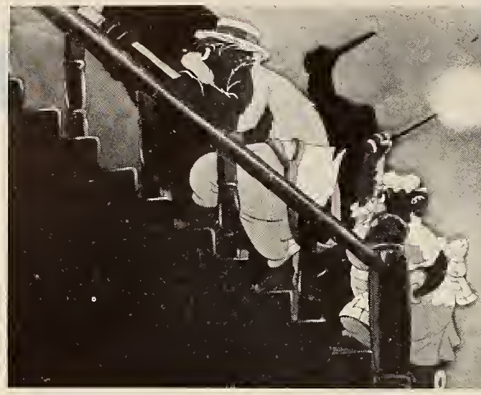
UNQUESTIONABLY every doctor in your town will be interested in this film depicting the first major operation. Get their addresses from your local lmedical association and don't forget to mention in a postcard announcment, that telephone paging service will be in operation during the engagement.

Your film stresses the fact that the doctor who performed the first operation in the face of united opposition from the townspeople and even from members of his own profession. Nevertheless h had sufficient confidnce in himself not to waver from his purpose. This makes the subject a natural for senior medical college students. Get your newspaper to invite the class of your local college to an advance screening. A variation of this angle would be to have the newspaper invite the most prominent local surgeons to a private showing. In either case the comments on the crude methods employed then compared to the facilities available today should make good feature copy.

A surprisingly large number of people have had an operation at some time or other. Most of them still like to talk about it. Capitalize on this by inserting in your newspaper ads the copy line "Do you like to talk about your operation? . . . then see the story of the man who made it possible!" etc. This idea might also be worked in a lobby display using several stills from the picture.

Innumerable books have been written about heroes in medical history. Plenty of them will be found on your public library's shelves. Get the library to supply you with an appropriate supplementary reading list which you will have printed on bookmarks to be distributed by the libraries, bookstores and in a "Take One" box in your lobby.

GOLDILOCKS and the Three Bears



Of all Mother Goose's many children, little Goldilocks, who had an argument with some bears concerning a few bowls of soup, is certainly among the most famous. And now with the aid of motion picture magic, life has been breathed into the golden-haired, blue-eyed young lady and her fur-coated friends, and they flit across the screen with an agility that belies their generations of existence. Of course it took all the skill of producer Hugh Harman and the Metro-Goldwyn-Mayer cartoon department to turn the trick. But with their aid "Goldilocks and the Three Bears" spring to life from storybook pages in all their Technicolor glory.

The Bear family, Papa, Mama, and Wilbur, the baby, is a happy one. On many mornings, just as on this particular morning, Papa and Wilbur sleep peacefully while Mama prepares the daily victuals — in this case a scrumptious porridge.

Being a well-mannered little bear Wilbur does not touch his food until Papa has first partaken. Papa takes a huge spoonful, gulps it down, and the next minute is outside the house, his head buried in a pail of cold water. "That porridge is hot—too hot," he tells Mama and so the Bear family decides to take a little walk into the woods, until the porridge cools off. They walk to a clearance beside a waterfall where Baby can romp with nature and Mama and Papa can whisper sweet nothings into each other's hairy ears.

In the meanwhile, a lovely young stranger enters the scene. She's pretty, has blonde hair and blue eyes, and is lost. Her name is Goldilocks, and she's hungry, what's more. Spying the hut, she walks up and knocks on the door. Hearing nothing inside, she enters, calls, receives no answer, and begins to look around. Suddenly she spies the three bowls of porridge, cooling on the table, and that makes her hungrier. First, she tastes Papa's bowl, but it's too hot. Mama's is too cold. But Wilbur's is just right, neither too hot nor too cold, and she eats it all up. The delectable dish makes her sleepy, so Goldilocks climbs the stairs looking for a bed — she finds three. Papa's bed is too hard. Mama's is too soft. But Wilbur's — that's neither too hard nor too soft, so she climbs in and falls asleep.

Along about this time the Bears return.

A voice coming from what appears to be an apparition is too much for Papa. Like a streak of lightning, he flies from the room, Mama and Wilbur right behind him, heading for the door. The fact that the door is closed means nothing to Papa. He goes right through it, ending up in a heap outside the house.

Aroused by all this activity, Goldilocks, a little frightened herself, slips out of the window, down a tree, and into the woods.

"Haw, haw," Papa laughs weakly, completely covered by broken boards and embarrassment, "I'll bet you thought I was scared. I knew it was a girl all the time."

Exploitation ☆ ☆ ☆

With the tremendous success of the fairy tale in animated cartoon form, good showmanship demands that the ever-popular Goldilocks be given more than ordinary attention in lobby displays, newspaper advertising and all other phases of publicity.

All bookstores and public libraries have the story of Goldilocks either in a collection of fairy tales or in separate illustrated books. Get them to use your showing of Goldilocks as the occasion for featuring a special children's week during which this and other juvenile classics will be displayed and pushed. Libraries are always anxious to cooperate in any effort to stimulate reading among children.

Goldilocks is a literary classic which is often used as a reading exercise for speech and voice training. Arrange a contest among pupils of a public or private speech school in which a suitable prize is awarded to the pupil who delivers the best reading of Goldilocks over a local radio station or on your theatre stage.

As a furniture or department store tieup, get them to frame a window display of three beds, with copy on each, "This bed is too hard;" "This bed is too soft;" "This bed is just right — it's a soandso inner spring and mattress," etc.

A similar angle might be applied in a restaurant tieup based on Goldilock's familiar line about the porridge. On menus and special table cards use the copy thought, "Neither too hot nor too cold, Child's soups are always JUST RIGHT."

M-G-M CARTOONS

THE BEAR THAT COULDN'T SLEEP

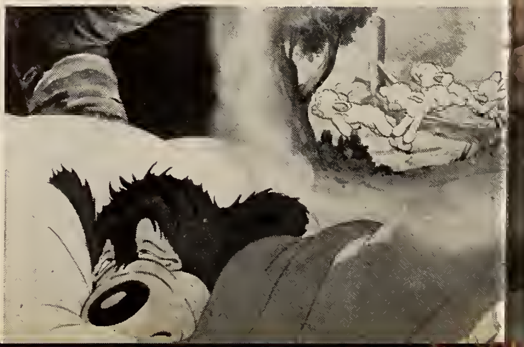
Insomnia is bad enough for a person who normally sleeps about eight hours a day. But when you're a bear accustomed to hibernating for three months during the year, then it's just an impossible situation. And the story of a bear that couldn't sleep, titled "The Bear That Couldn't Sleep," is the subject of Rudolph Ising's latest Technicolor cartoon for Metro-Goldwyn-Mayer.

The story opens in mid-December with our hero Mr. Bruin making elaborate preparations for his long snooze. To assure an undisturbed rest he locks his door, bolts it, chains it, and for good measure, pours a little cement into the cracks.

Inside his home, located beneath a big tree root, incidentally, he completes his preparations. The bed is freshly made; the clock is set to alarm in March; the fire is dampered enough to give off a nice warm heat; hot water bottles are placed strategically in the bed; and, lastly, into bed pops Mr. Bear to enjoy to the full a long, comfortable, uninterrupted sleep.

But it seems fate has willed otherwise. Right over the bear's head a tree root starts dripping. Mr. Bear has to get out of bed and tie the root into a knot. Just then the wind blows open the shutter and again Mr. Bruin has to get out of bed and remedy the situation. And just as he gets comfortable again that knotted tree root bursts deluging him. And to add insult to injury the hot water bottle starts leaking. The window blows open again and a snowstorm plunges furiously into the room. Closing the window again the bear stops by the fire to thaw out. But sure enough he overdoes it and catches on fire. Whereupon he has to dash out into the bitter night and sit down in a snow dune.

Well, things like this keep happening to the old bear until he's so tired he can hardly drag his weary bones into bed. Finally, however, he does, beginning at the same time to count sheep in a last desperate effort to sleep. On th 87,946,882,096th sheep he manages to go to sleep. Success at last! But before he can saw his first log, it is Spring. The alarm goes off and the bear awakes looking forward with despair to the coming year.



TAKE A CUE!

CERTAINLY in the realm of film makers, and probably with no occupational limitations, Pete Smith leads by a substantial margin, the field of people who have contributed to the publicizing and popularizing of various sports. Archery, table tennis, hurling, baseball, football, basketball, golf and dozens of other athletic pastimes have been expounded on the screen by this self-appointed exponent of leisure time and what to do with it.

And when general sports popularizer, Mr. Smith, meets a man whose life has been devoted to the popularization of a particular sport, not only can they be expected to embrace and praise each other, but some fitting memorial of their meeting must necessarily be forthcoming. That memorial is Smith's newest Specialty for Metro-Goldwyn-Mayer, "Take A Cue." The man he met was Charles C. Peterson, outstanding billiard player who has devoted his life to the popularization of the game.

For many years now Peterson has traveled from city to city, from college to college teaching the fine points of billiards. And proudly he points to his overflowing classes to prove the fact that the game is as popular today as it ever was in all its long and turbulent history.

In the film Pete takes Peterson to one of the nation's colleges where Homer, the basketball star, is wallowing in student idolatry. But as soon as Peterson makes his appearance, Homer becomes just another guy named Joe. His hero-worshipping friends all make a dash for the billiard room to watch Peterson execute the brilliant shots that have aided him in establishing new world's records and winning dozens of championship matches.

About this time, Homer, feeling slighted, tries to embarrass Peterson by substituting gags like the mercury ball that wobbles dizzily when contacted or the twin-balls, which never separate. But in each case, Peterson is "wise."

Pete Smith puts plenty of English on the sound track to describe how billiard champ Charles Peterson puts it on the ball!

Next comes the fundamental billiard shots. First the simple carom shot, in which the cue ball strikes the first object ball, glances off, then strikes the second object ball, using no cushion. Next, the same shot, using the cushion. These two shots constitute the springboard of billiards.

"Putting English on the ball," an expression known to every billiard player, and derived from the fact that an Englishman was the first to chalk his cue, means getting the cue ball to react to the players wishes by stroking it off-center. Striking the cue ball in the center makes it stop dead after contact with the object ball. Hitting the cue ball slightly above center, makes it recoil slightly after contact, then move forward to contact the second ball. This is the "follow" shot. Striking the cue ball below center, results in the "draw" shot, which makes the ball recoil after contact with the object ball. This is a very simple trick to master. All these "English" shots are invaluable to the expert player.

The main object of billiards, Peterson explains in the film, is to hit the cue ball and make it, in turn, hit the other two balls. First of all, learning the correct stance is very important. Peterson stands with his head directly over the stick, his feet in an easy position just a short distance from the table. In aiming, he holds the cue to his shoulder like a rifle to get the correct straight line. As a matter of fact, authorities claim that a billiard expert is a good marksman and vice versa, because his sighting is in line.

All important, too, is the correct grip. The left hand should firmly grip the thin end of the cue. The forefinger and thumb have a stranglehold on the stick, while the remaining three fingers serve as a support, in tripod manner. With this firm grip, one can't help but get a sharp stroke, which is very important. Ineffective gripping causes bad stroking, consequently bad playing.

Peterson continues his exhibition of trick shots by executing the most difficult four-cushion massé, a shot that once won him a championship; the over-the-top shot, in which the cue ball rides along the rail to make the count; the West Point shot in which the ball slips into a paper cup, turning it over before making the shot; the in-the-bag shot; the diploma shot, and other difficult trick billiard feats.

In "Take A Cue" Peterson covers all the technical details of the game but points out that experience — he's been at it for forty-four years — is by far the best teacher.

Felix Feist directed the short from a script by Julian Hochfelder.

CORNELL
PENNSYLVANIA

Exploitation ☆ ☆ ☆

HERE'S a subject with more "angles" than a three-cushion billiard shot. Heading the list of "musts" for showmen is the special 17x22 two-color poster with space for local imprint which is provided GRATIS by the Brunswick-Balke-Collender Co. These are available in quantities at your M-G-M Exchange now. Billiard and club rooms, sporting goods stores, etc., will be more than willing to display them.

"Professor" Peterson has just completed a circuit of more than three hundred high schools and colleges throughout the United States in which he has demonstrated the fine points of the game to the student body. Your picture will have a special interest to these schools and they will be glad to announce your showing. Check this with the athletic directors or the head of the Student Union.

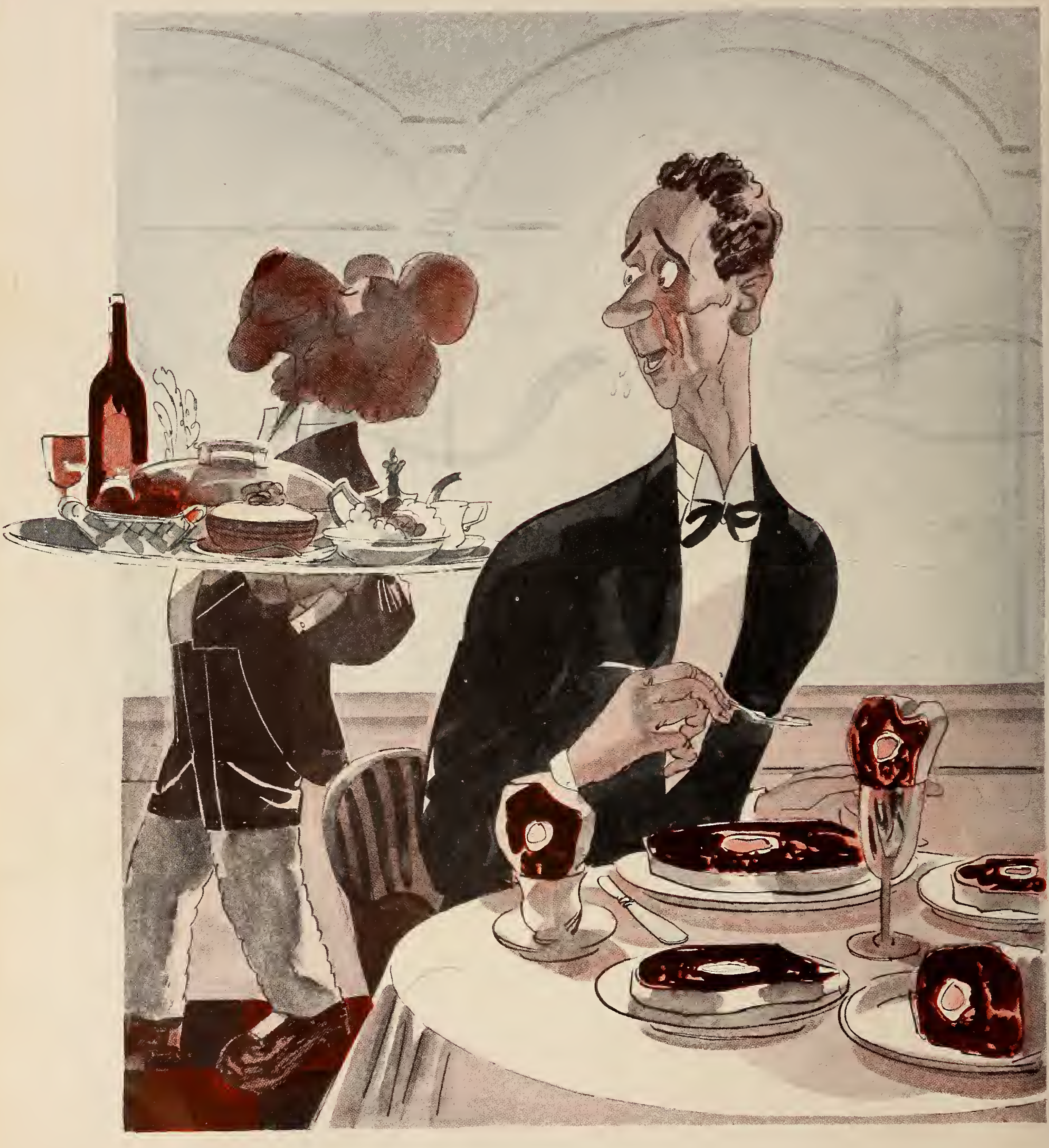
It should take very little persuasion to get billiard parlor proprietors to set aside one table at which patrons can compete for longest runs. Top scorers might be awarded coupons good for free play in addition to guest tickets to your showing.

This same idea can be readily adapted as an advance lobby stunt. Borrow from a sporting goods store a small home-size billiard table to set up in a roped-off section of your lobby. Let each patron shoot until he misses, awarding to the dozen or so highest scorers of the week guest tickets for "Take A Cue."

The title of your film can be effectively used in a variety of cooperative newspaper ads and window displays based on the theme "Take A Cue and buy a bargain," etc.

While the game of pool was in the doghouse for many years as far as the "better people" were concerned, recently it has been accepted and its playing encouraged even by leading colleges. Yet there is still some stigma surrounding the term "pool hall." Together with pool room proprietors and your newspaper why not run a contest to find a new name for "pool room." Prizes could be several weeks free play, tickets to your theatre, etc.

"Take A Cue" depicts several high school girls learning to play billiards. In conjunction with a billiard parlor, how about sponsoring a ladies day at which time, a woman accompanied by a man, would be permitted to play without charge. Appropriate advertising, suggesting that for further instruction they see "Take A Cue" should be prominently featured.



YOU'D SAY THE GUY WAS NUTS...

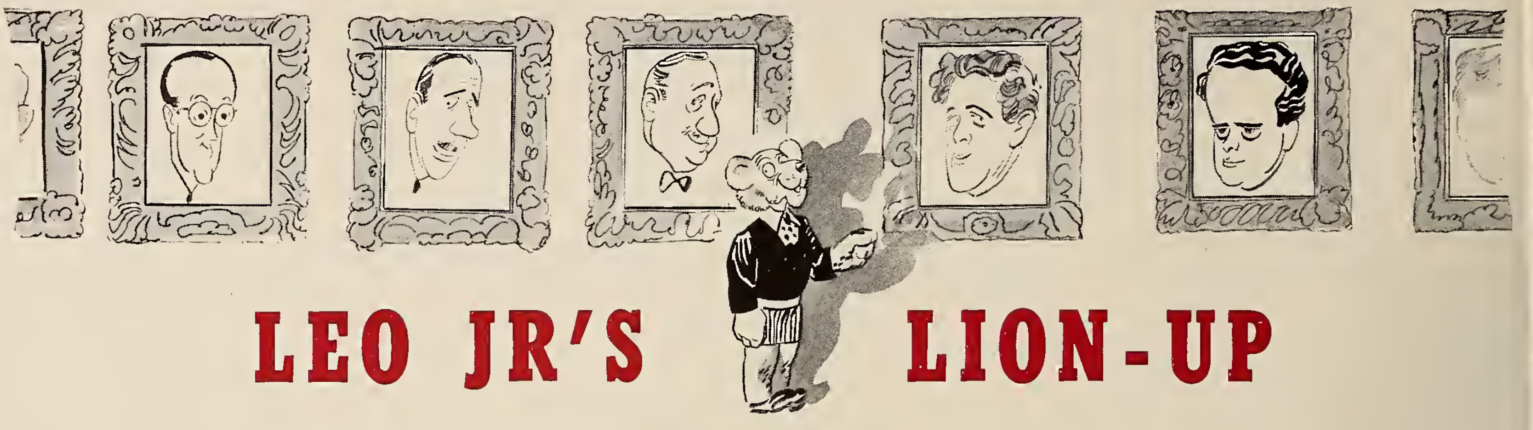
No restaurant man in his right mind would serve a meal of nothing but steak...the biggest glutton for punishment couldn't eat it . . . yet double features represent figuratively the same thing. Shorts are the soup, salad, demi-tasse and dessert of the movie menu . . . give your patrons a balanced diet of more and better (M-G-M) shorts before they succumb to mental scurvy!

METRO-
GOLDWYN-
MAYER

SHORTS STORY

"SET 'EM UP"

FOR SEPTEMBER • 1939



LEO JR'S LION-UP

CRIME DOES NOT PAY

Think First — Crime Does Not Pay now reveals the shoplifting racket showing how young girls are lured into this field, inevitably to be caught by the police. (21 mins.) *JULY-AUG.*

Help Wanted — The screen exposes the parasites who prey upon the unemployed, giving jobs to those who will kick back a part of their pay, destroying those who won't string along. (21 mins.) *MAY-JUNE*

Money To Loan — An expose of the loan shark, lowest of all criminal parasites, whose easy terms mean uneasy consequences for thousands caught in his clutches. (21 mins.) *MAR.-APR.*

While America Sleeps — Sounding the alarm against a new threat to American security, the screen exposes the startling truth about the vast spy network lurking today in every corner of the nation. (21 mins.) *MAR.-APR.*

The Wrong Way Out — The story of two youngsters who, impatient for independence, marry and run away from home. Typical of most such cases it isn't long before they run into the arms of the law. (17 mins.) *JAN.*

MUSICALS

Rhumba Rhythm — Hollywood turns the cameras on itself and films the city's favorite night spot La Conga, bringing to the screen for the first time the country's newest dance craze, the Conga. (10 mins.) *JULY-AUG.*

Somewhat Secret — It's swingtime in the movies as Hollywood's rug cutters beat it out in a musical jam session of today's terpsichorean termites. (21 mins.) *MAR.-APR.*

Happily Buried — A mad but merry musical comedy concerning the love of the presidents of rival waffle iron companies. Cast includes Anthony Allen, Benny Rubin, Rita Oehman. (20 mins.) *FEB.*

A Dream of Love — An episode in the life of the immortal Hungarian composer, Franz Liszt is unfolded while his best-known compositions are played and sung. (17 mins.) *FEB.*

OUR GANG COMEDIES

Dog Daze — The Gang accidentally gets mixed up in a "pet-napping" crime wave and are almost thrown in jail. But thanks to a kind hearted cop everything is straightened out. (11 mins.) *JULY-AUG.*

Auto Antics — The entire gang is entered in a soapbox derby. Butch, the villain, "fixes" Spanky's and Alfalfa's "rocket" car so that it will be sure to lose. But as usual, he is the victim of his own machinations. (10 mins.) *JULY-AUG.*

Cousin Wilbtr — Alfalfa's cousin looks like a sissy and can't command much respect. But his fists are strong and his mind is sound and he punches his way to the presidency of the Gang's insurance company. (10 mins.) *MAY-JUNE*

Joy Scouts — Against the advice of some boy scouts, the Gang goes on a camping trip and spends some uncomfortable hours in the great outdoors. But the scouts, bless 'em, come to their rescue. (10 mins.) *MAY-JUNE*

Duel Personalities — Alfalfa, while under a hypnotist's influence, challenges Butch to a duel over Darla. Both lose their nerve and decide to use cap pistols. Darla deserts them both. (10 mins.) *MAR.-APR.*

Clown Princes — To raise money for Porky's rent the Gang stages a neighborhood circus replete with strong men, lion tamers, trapeze artists and acts of magic. (10 mins.) *MAR.-APR.*

Tiny Troubles — A midget is involved on the Gang's latest adventure, getting them into all sorts of trouble with the cops and finally landing them in the police station for a lecture. (10 mins.) *FEB.*

A convenient index, for reference purposes, of short subjects which have appeared in previous issues.

PETE SMITH SPECIALTIES

Take A Cue — Pete Smith puts plenty of English on the sound track to describe how Charles Peterson, billiard expert puts it on the cue ball. (9 mins.) *JULY-AUG.*

Culinary Carving — Pete Smith prescribes a one-reel lesson in how to become the knife of the party A dissertation on the art of carving, showing how proper cutting improves and stimulates appetites. (9 mins.) *MAY-JUNE*

Poetry of Nature — Back to nature goes Pete Smith to study the fauna and flora in California's famed redwood forests. Highlights are an owl fighting and eagle and a crow attacking a chicken. (8 mins.) *MAY-JUNE*

Marine Circus — Pete Smith presents a short with a porpoise — in fact lots of 'em. A fish-eye view of 1001 species of sea life. Filmed in Technicolor at Florida's famed Marine Studios. (9 mins.) *MAR.-APR.*

Radio Hams — A salute to America's amateur broadcasters whose hobby has played its part in the progress of radio and saved many lives in time of emergency. (10 mins.) *MAR.-APR.*

Heroes At Leisure — The mystery of the off-season life of the professional life-guard is solved by Pete Smith who has discovered that the guards go native down in the South Sea islands. (10 mins.) *FEB.*

Weather Wizards — Everybody talks about the weather but leaves it to Pete Smith to do something about it. Here he offers tribute to that unsung hero, the weatherman, whose constant vigil saves lives and dollars. (9 mins.) *JAN.*

Penny's Picnic — Food for thought is Pete Smith's short featuring home economist Prudence Penny who shows hungry campers how to prepare a meal fit for those wide open spaces. (10 mins.) *JAN.*

MINIATURES

The Greener Hills — Saga of those incurable optimists who try, try again until they succeed in making themselves rich or ridiculous. (11 mins.) *MAY-JUNE*

Hollywood Hobbies — An informal tour of the fabulous film capital featuring a galaxy of stars caught by the camera as they indulge in their favorite off-screen pastimes. (10 mins.) *MAY-JUNE*

Prophet Without Honor — Carey Wilson adds Hollywood lustre to the name Matthew Fontaine Maury, a cripple who charted ocean trade routes making travel on sea almost as safe as travel on land. (11 mins.) *MAR.-APR.*

Love on Tap — The Merriel Abbott Dancers do their stuff before the camera in a miniature musical, built around a romance between Mrry Howard and Truman Bradley. (11 mins.) *MAR.-APR.*

The Great Heart — A story of the heroic sacrifice of Father Damien who suffered a living death in order to bring God's comfort to the lepers on Molokai Island. Carey Wilson narrates. (11 mins.) *JAN.*

FITZPATRICK TRAVELTALKS

Ancient Egypt — FitzPatrick depicts the beautiful and historically famous places in Egypt, giving special attention to the Pyramids, the Sphinx, the Valley of the Kings and the Temple of Luxor. (8 mins.) *JAN.*

ROBERT BENCHLEY

How To Eat — It's not what you eat but with whom you eat, expounds Benchley. He goes on to demonstrate the effect of the emotions on digestion and suffers an acute case of malnutrition. (10 mins.) *JULY-AUG.*

Dark Magic — Now you see him, now you don't. Baffling Bob Benchley goes in for amateur magic, finds a disappearing act in his bag of tricks which actually works—and how! (10 mins.) *MAY-JUNE*

Home Early — The screen's Prince of Perplexity learns too late that to come home early makes a husband a heel and makes his wife suspicious! (9 mins.) *MAY-JUNE*

An Hour for Lunch — Benchley sets out to show how much can be accomplished in one lunch hour, but can't get a shave, can't get a seat in a restaurant, can't avoid a salesman, can't even get back on time. (9 mins.) *FEB.*

PASSING PARADE

Unseen Guardians — The Passing Parade honors the unsung and almost unknown protectors of the public: the Postal Inspection Bureau, the Children's Home Societies and the Underwriters Inc. (11 mins.) *JULY-AUG.*

One Against The World — John Nesbitt pays tribute to Dr. Ephraim MacDowell who, in the shadow of a lynch mob's noose, performed the first major operation in medical history. (11 mins.) *JULY-AUG.*

Yankee Doodle Goes to Town — Salute to democracy! John Nesbitt dramatizes 150 years of America's progress in one thrilling reel, from the days of '76 on up to the present. (11 mins.) *MAY-JUNE*

The Giant of Norway — (formerly titled "The Man Who Couldn't Say No")—Thousands of refugees owe their very lives to Fritjof Nansen, a man who abandoned his life's dream to heed the call of duty. (11 mins.) *MAR.-APR.*

The Story That Couldn't Be Printed — John Nesbitt pays homage to an obscure newspaper publisher, John Peter Zenger, who, in 1734, printed the story which won America's cherished freedom of the press. (11 mins.) *MAR.-APR.*

Angel of Mercy — A brief biography of Clara Barton, kindly New England school-mistress who fought the ravages of war and disaster and was responsible for the creation of the American Red Cross. (10 mins.) *FEB.*

Story of Dr. Jenner — John Nesbitt's Passing Parade pays fitting tribute to the simple country doctor whose discovery of vaccination has saved untold thousands from the ravages of smallpox. (10 mins.) *FEB.*

New Roadways — John Nesbitt describes new frontiers in science and industry which offer new jobs for today's young Americans. New uses for glass, experiments with mice and plastic surgery are depicted. (10 mins.) *FEB.*

M-G-M CARTOONS

The Bookworm — A Technicolor cartoon containing the chase of the century with all the villains of fiction, including Fu Manchu, Frankenstein, Dracula and many others, on the trail of a little worm. (9 mins.) *JULY-AUG.*

The Bear That Couldn't Sleep — Pity the poor bear who finds he can't hibernate because fate and the elements are constantly playing nasty tricks on him. Filmed in Technicolor. (9 mins.) *JULY-AUG.*

Goldilocks And The Three Bears — The famous fairy tale comes to the screen in Technicolor, depicting the adventures of Goldilocks in the home of the three bears. (11 mins.) *JULY-AUG.*

Art Gallery — It's art for fun's sake as the Three Little Monkeys bring the classics to life for the burning of Rome in Technicolor. (9 mins.) *MAY-JUNE*

The Little Goldfish — Depicting the plight of a little goldfish when, in his dream, he escapes from his bowl and mingles with denizens of the deep. (8 mins.) *MAR.-APR.*

"I'm sorry, Daddy, but Fido never remembers you when you go to a double feature."

GOODBYE MR. CHIPS is a first class movie but I had no time to see it! Yet I went twice to see the 10 minute Maury movie (Prophet Without Honor)...it is the most accurate historical production I have seen emanate from Hollywood...the cleverest bit of historical portraiture I have ever seen on stage or screen...the piecing in of the achievements of Matthew Fontaine Maury has been done with a touch of genius.

MATTHEW PAGE ANDREWS
Virginia History Committee

SHORT STORY
SEPTEMBER 1939

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ENTIRE CONTENTS OF THIS PUBLICATION AVAILABLE FOR REPRODUCTION IN WHOLE OR IN PART . . . ADDRESS ALL COMMUNICATIONS TO THE EDITOR

Editorial Advisory Board: HOWARD DIETZ • S. F. SEADLER
HOWARD STRICKLING • OSCAR A. DOOB • HERBERT MORGAN

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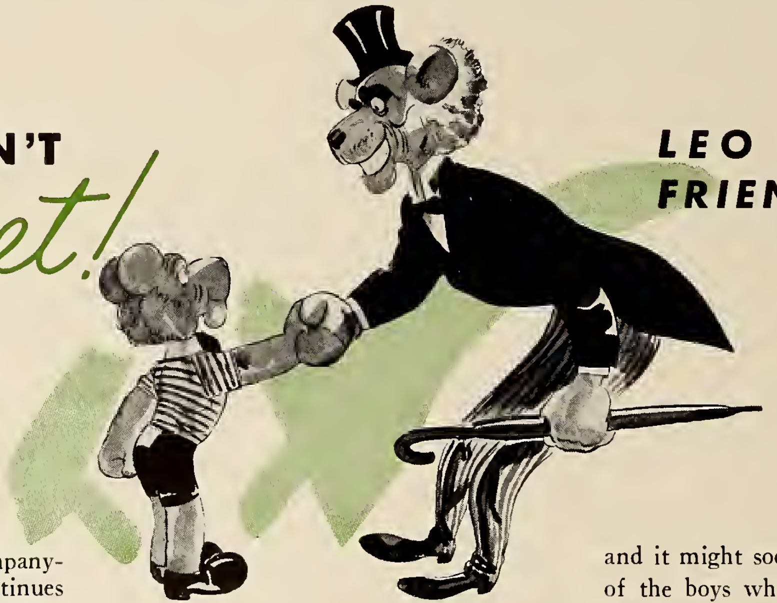
What the Public Wants

For some years I have been agitating for better shorts . . . Once upon a time a well-known producer announced his intention of producing first-class miniatures, based on short stories, and actually did make one. Since that time one company only has gone ahead to make brilliant shorts — M-G-M. Partly the reason is their gigantic studio and personnel, for ace directors and cameramen often work in this department with fledgling players. In this way the company has unearthed much talent. Robert Taylor, of course, came out of the Crime Does Not Pay series and, judging by some I have seen recently, more stars will emerge before long . . . M-G-M's Historical Mysteries series is fascinating, and their Famous Lives (Passing Parade series) are particularly finely produced. I ran across the latter with the story of Alfred Nobel. Brilliantly acted and photographed, it had a sane, modulated commentary accompanying the silent action. The series continues in fine style. Last week I saw "The Story Of Dr. Jenner." In the sincere, informative and gripping manner in which this series is presented, I cannot understand it if any exhibitor turns them down . . . To my mind, they're what the public wants.

BIRMINGHAM SUNDAY MERCURY

DOUBLES AREN'T *Cricket!*



LEO JR. GETS A FRIENDLY GROWL FROM THE BRITISH LION!

Short Suggestion

At the Empire, Leicester-square, Mr. Chips seems likely to bid a record Good-bye.

Taking advantage of this respite, the Metro-Goldwyn-Mayer people invited me, as your critic, to attend a private showing of their admirable short films, in a programme comprising eight well-assorted subjects.

I was amazed at the amount of interest and amusement which could be packed into one programme of this kind.

It included an excellent example of the "Crime Doesn't Pay" series; two of Robert Benchley's delightfully intimate "talks"; an intriguing Napoleonic picture; another showing the early struggles of Dr. Jenner, the Englishman who discovered vaccination; a graceful portrayal of "Double Diving;" a brilliant cartoon, "The Little Goldfish," and an undersea "Marine Circus" — the last two in Technicolor.

Adjoining the Empire, the M-G-M people are tenants of a very cosy little cinema called the Ritz — mainly for carrying on with the more obstinate successes from next door. I suggest they use this theatre as the home of an "M-G-M Magazine," containing the best of their short films.

And I suggest that their first programme should be precisely the one I have just seen. If that is not a go, I undertake to eat my old hat — so preventing my mother from making soup with it.

LONDON DAILY SKETCH

Shorts Unlimited

A cinema programme that does not include at least one short feature film will soon be rare. "Shorts" are now being produced in such numbers as to prove that the cinema-goer really wants to see them.

I personally would rather see a programme consisting of a "big" film plus two or three shorts and a news reel than I would a "double feature" show.

Some idea of the number of "shorts" now being made can be gathered from the fact that one company alone — M-G-M — was able this week to give previews of eight, all newly delivered from Hollywood.

They included two excellent "Robert Benchley's" both in keeping with his now established idiotic lecture theme, one of which is good, in it he explains how to spend one's lunch hour, and the other excellent, in which he explains how to read to avoid eye-strain; two discursively educational, one dealing with Dr. Jenner's discovery of vaccination as a cure for small pox, and the other designed to prove that it was a double and not Napoleon who died on St. Helena; two interesting aquatic features; a technicolor cartoon, and another "Crime Does Not Pay" film.

This rather random lot indicates the unlimited scope of subjects suitable for "short" treatment. And it is patently clear that a highly successful technique of feature film production is being rapidly developed.

All eight of the films here mentioned are slick, interesting and entertaining. What more can the film-fan desire?

LONDON REYNOLDS NEWS

"Show More Shorts"

About this Film Tax now removed. There was a conference in Wardour-street this week. All the big movie-men were there. So was I.

While I'm very glad that there's to be no tax, I must point out one evil such an imposition would have removed.

And that's the evil of the Second Feature. It's done the film business a lot of harm, which many of the big companies are beginning to find out.

You go to a cinema which advertises "Two big Features." The first one is O.K.

And the second one, with rare exceptions, is the biggest lot of slush, tripe, muck and foolishness you ever saw.

And that goes on week after week. Especially at your local cinemas outside the West End.

I know, I've seen them. So have you, and it might soothe you to know that some of the boys who have to boost these films have actually apologised for them.

Well, there's a grand alternative to these so-called "big pictures."

And that is — show more short films. Films such as I saw during my spare time this week.

They were a batch selected haphazardly from the files of M-G-M.

And they were darn good.

There was a "Crime Does Not Pay" called "While America Sleeps." For twenty minutes I sat thrilled with the story of how the U.S. Intelligence Department is fighting the spy menace.

Then there was one called "The Story Of Dr. Jenner." Maybe it doesn't sound very hot — but it was dramatically told, this description of how a simple English country doctor discovered how to prevent small-pox.

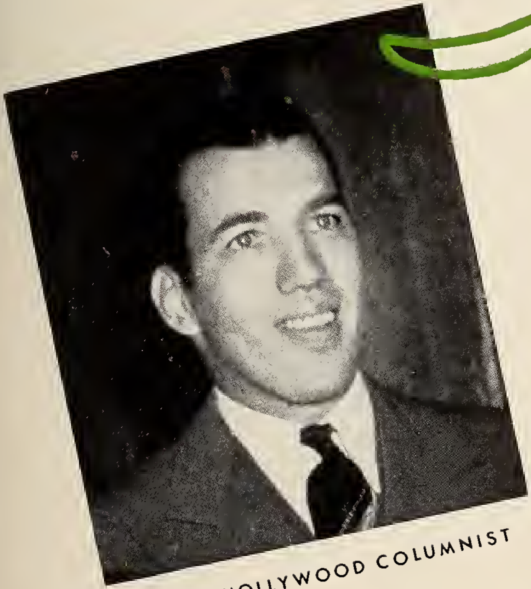
After that came an historical mystery, running ten minutes. It was called "The Man On The Rock," and left you wondering whether Napoleon died on St. Helena or not. It got me puzzled.

I'd rather have seen these three films than an average second feature. Wouldn't you?

LONDON DAILY MIRROR

A FEW SHORT WORDS BY

Ed Sullivan



NOTED HOLLYWOOD COLUMNIST

Perhaps it is because my mother's maiden name was Smith that I am a Pete Smith fan, but I don't think so. Apart from Walt Disney, I can't recall a single figure connected with motion picture creation who has given me so much solid entertainment in the theatre as Pete Smith, through the medium of his shorts. There was one he made, on skiing, that approached high artistry in its photographic scope, but all of them are first-rate

Smith has demonstrated conclusively and entertainingly that shorts fill an important part in the running schedule of any theatre. In fact, great shorts are the wisest insurance that an exhibitor can take out: frequently the short, because of its merit, will reconcile you to a poor feature.

Conceding the financial fact that shorts have a limited gross, it seems to this observer that the major companies should waive the profits accruing from this department, and throw it back into the department so that shorts continuously will improve. In other words, I don't think that shorts should be viewed as potential money-makers but rather as prestige-builders for their companies. Return the profits to the shorts department to increase this prestige. The majors make enough money on their features to permit this viewpoint and it would, in the long run, pay dividends.

SHORT STORY MAGAZINE GUEST EDITORIAL

The Cosmopolite of the Month

ROBERT BENCHLE

by Franklin P. Adams (F.P.A.)

Reprinted from

Cosmopolitan
magazine

In the fall of 1915, when I was doing a column for the New York Tribune, I got a letter from Earl Derr Biggers, then on the Boston Transcript, saying, "Do you know, Bob Benchley ought to be with the Tribune?"

"Who is Bob Benchley?" I asked.

"He is the funniest man alive," he said, "and he is engaged in welfare work for the Russell Company, organizing bowling teams and clambakes among the mill-workers."

So I went to Boston for a football game and Damon Runyon and I had breakfast with Benchley. I asked him whether he would like to come to New York to work for the Tribune for forty dollars a week. "Yes," was his response.

How he got his first job after graduation (Harvard) — secretary to the Boston Museum of Fine Art — he swore he didn't know; he was equally certain that the museum didn't know.

Richard J. Walsh, Harvard '07, now president of the John Day Company, got him his next job with the New York office of the Curtis Publishing Company, which issued a house organ called "Obiter Dicta" under Benchley's editorship. One day at a dinner in Philadelphia of all the company's officials and advertising staff, Benchley dressed up as a salesman from the Pacific Coast. Bewigged, and known only to the toastmaster, he was seated at a table with Mr. Cyrus H. K. Curtis. And when he was introduced he rose and attacked the editorial and advertising policies of the Saturday Evening Post, solemnly and fatuously, and with the dead pan that is now known to millions.

One day he met a Harvard Man, Seymour Steel, '11, on the train. Steel told him that his Wall Street firm had just bought an interest in Life, and would he like to be its dramatic critic? So, "much to the surprise of the editors, to whom I never had been able to sell a line," he was made dramatic critic.

Perhaps, April, 1922, was Benchley's turning point as to the Big Dough. A lot of us put on a show one Sunday night at the 49th Street Theatre to an invited audience. It was called "The No Siree." There were sketches and plays, and not on the program, Mr. Benchley, who came out with what everybody thought was going to be an appeal for funds. It turned into the still famous "Treasurer's Report."

"The Treasurer's Report" became a movie comedy in 1928. For the record, it was the first all-talking movie comedy. It led to Benchley's making the shorts that now are, to my mind, the funniest things on or off the screen. In 1929, the New Yorker offered Benchley the drama job; he still has it.

Since "The Treasurer's Report" put Bob on the movie map, the voice of Hollywood called him. He went. He divides his year between Hollywood and New York — six months, April to October, in Hollywood; the other six in New York, writing pieces about the current plays.

Brooks Atkinson recently said, "The first-night audiences in Manhattan include one heroic laugher. Mr. Benchley explodes like a dynamite pit. It is not helpless laughter; it is none of your brief snorts or casual chuckles, but a bellow of merriment, instantaneous and unguarded. Nothing can drown it out. The Benchley crescendo dominates the house with the natural gusto of the man amused. Mr. Benchley is the God of Laughter and the bellwether of any audience he inhabits."

It doesn't matter what your yarn happens to be, how old or how shopworn. Benchley will burst into laughter and you will go away thinking that you must be a witty dog. No wonder he's the life of the party from 'Sconset to Hollywood.

**"No, I'm not one of the three little man
says Robert Benchley in his new M-G-M
"The Day of Rest." "I'm just demonstr
how to relax. The lesson will begin as
as the kids stop screaming . . . if they**

The DAY OF REST

PEOPLE OFTEN wonder how those folks in the public limelight who do a million and one things and are constantly on the go, keep on going without winding up in a sanatorium. Take Robert Benchley, for instance. Mr. Benchley is a drama reviewer, an author, a motion picture star who writes his own material and a much-in-demand master of ceremonies all in one breath.

Here's the key to Benchley's inexhaustable source of energy. He gets at least one day of complete rest each week. To demonstrate the effectiveness of his prescription he has made a motion picture for Metro-Goldwyn-Mayer called "The Day of Rest" in which he shows precisely how to go about the strenuous business of resting.

The great restful feeling that Benchley's rest day gives one starts in the morning when the man of the house rises early only to remember that it is Sunday and that he can sleep as late as he wants. So, he turns over and tries to go back to sleep. But things are not so peaceful in the Benchley domicile. The fact that it is Sunday makes little difference to Junior and Sister who are running around the house screaming and yelling. Benchley digs his head deep into the pillows. Then, the "old gang" comes around to take him golfing with them, but Benchley digs his head deeper into the pillows and pretends not to hear them. A moment after they leave, the maid starts vacuuming the rugs. He can't dig his head deeper into the pillows without suffocating, so he gets up.

Benchley looks for the Sunday paper. It's there, all right, but well-distributed. Brother and sister have the comics; mother reads the society and news sections; older brother is interested in the sports department; and brother-in-law has the theatre and magazine sections. Benchley doesn't want to read the classified advertisements, so he decides to putter in the garden. Now, gardening, as a rest measure, is a fallacy. To one, whose only exercises are brushing his teeth and tipping his hat, gardening is sure to wreck his physical structure. A professional wrestler would be more suitable to gardening than Benchley. He starts digging with a vengeance, comes across a stray root, pulls on it, and up comes a sapling from out of his neighbor's garden across the fence. That finishes gardening for the day.

Some people like to spend Sunday cleaning the attic. This, it develops, is a rest idea to be dispelled immediately. Invariably, cleaning the attic is a full day's job; getting rid of old magazines, transplanting pieces of furniture, moving and removing practically everything in the house until the attic is as full as when you started.

Completely "pooped," Benchley decides to take the family on a picnic. The lunch is packed, the family is ready, the car is full — Benchley drives. It has been proven that a ride in the country on a Sunday is terribly nerve-wracking, because of the heavily trafficked roads and highways. Invariably, you end up eating your picnic lunch right on your own front porch, which is just what the Benchley family does on this particular day of rest.

About this time, the elder son usually wants to show good fellowship for his father and challenges him to a game of tennis. Father is adamant in his refusal, but spurred on by the family's taunts, he overrates his strength and his ability and runs around the court, huffing and puffing, until he finally collapses. Thus endeth another day of "rest."

Hobart Cavanaugh, Helen MacKeller, Sonny Bupp, John Butler, Shirley Coates and others are also seen in the one-reeler. Basil Wrangell directed his second consecutive Benchley short from a script by the comedian. Jack Chertok produced.

Dig, dig, dig, well it's not all right with Benchley . . . who digs into his garden, his attic, a game of badminton and a picnic lunch . . . in a futile quest for a day of rest

Exploitation ☆ ☆ ☆

THE THEME of your picture, rest — and how to get it, immediately suggests a wealth of cooperative newspaper ads with all manner of merchandise which has to do with improving leisure time. Around the slogan "Make every day a day of rest," effective ads can be used in connection with laundry services, vacuumn cleaners and various labor-saving devices; furniture, sportswear, etc., etc.

In a similar manner, all such stores will be "naturals" for window display tieups, especially since stills from the picture are easily adaptable for blow-ups, depicting Benchley playing tennis, gardening, sleeping, on a picnic, doing household chores, etc.

As an interesting newspaper contest idea, offer guest tickets and other prizes to readers who best answer the query "How do you spend your leisure time?"

Also good for newspaper purposes, is the photographer who snaps unidentified citizens engaged in various recreational activities. Persons appearing in each picture printed are offered free admission upon identifying themselves at the theatre.

Hobby clubs abound in such organizations as Womens Clubs, Y.M.C.A., Boy Scouts, etc. Obtain a list of these from the head of a local toy department and invite them to participate in a joint display of all such local activities in your theatre lobby. This will also provide an additional newspaper publicity angle.

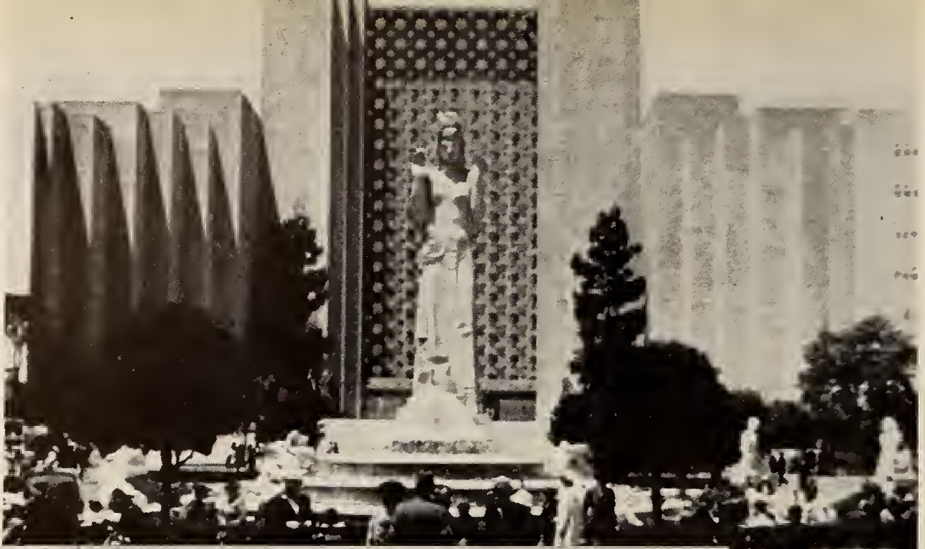
**, sleeping late didn't work out so well.
be I can relax in the yard. Oh..oh..how
ll my friends know just when I'm relax-
and come around suggesting golf, ten-
polo, ping pong, anything but relaxing."**

"A woman just won't sit around doing nothing while a man sits around doing nothing. Well, if I don't appease wifey, the war in Europe'll be on the second page in my hometown. And did this attic need cleaning!"

"There's nothing like a little gardening to soothe the nerves. How I love to putter in the yard, to get my fingers in the rich earth. Hey! Let go of my root! What do you think of that! *His* tree is eating in *my* garden . . ."

"Who says I'm too . . . *puff* . . . soft to play badminton. Why I could lick that boy of mine with one . . . *puff* . . . hand. But this is my day of rest and I'm not going to . . . *puff* . . . wear myself out . . . *whooo!*"

A DAY ON TREASURE ISLAND



All those throughout the country who have not yet had the opportunity and who do not intend to see the Golden Gate International Exposition at San Francisco, may cease worrying about missing the pictorial treat of the century. James A. FitzPatrick, famed world-traveler and producer of M-G-M Traveltalks is bringing the Fair to you.

In the first of his 1939-40 releases, "Fitz" offers "A Day On Treasure Island," a pictorial treat in Technicolor of all the wonders offered to the visitors to Treasure Island in San Francisco Bay.

First, the camera discloses a sky-line view of the Bay City with Treasure Island in the distance.

Moving onto the Island the rows of nations, where many countries have set up buildings glorifying their homelands, are seen. The cameras then inspect the art galleries in which are housed the greatest and most valuable collection of paintings, statues and other pieces of art, ever assembled in America.

Imposing, too, is the section devoted to the buildings of the eleven Western states who sponsored the Fair.

A highlight of the film is the Midway, fun center of the Island. There the camera spots such famous places as Sally Rand's Nude Ranch and Ripley's Odditorium, and takes in the freak shows, rides, hot-dog stands, girlie shows, barkers, guides, performing animals and vendors, without which no amusement area would be complete.

What won the last war?

ASH CAN FLEET

Will it win the next?

ONE HUNDRED years before the outbreak of the World War there lived a man whom General Von Hindenburg once called "the one man, if there was one man, who might have been solely responsible for Germany's defeat." This man was David Bushnell, an American, whose claim to immortality is now pictured in the newest of Metro-Goldwyn-Mayer's Miniature series, "Ash Can Fleet."

Bushnell was a pioneer in underwater craft, and is often referred to as the "father of the submarine." And strangely enough, he is also the inventor of the only weapon that can successfully combat it — the depth bomb. It was with this weapon that the Allies literally swept the dreaded German U-Boats from the seas.

In 1775, while still a student at Yale, Bushnell became interested in explosives. One day while idly speculating as to the possibilities of gunpowder, a sudden daring thought came to him. Would it be possible to explode gunpowder underwater? If so, he pondered, then why wouldn't it be possible to destroy the enemy British fleet in the Delaware Bay that was now menacing the Revolutionaries? Filled with excitement, Bushnell immediately began experimenting. Preliminary investigation convinced him of the feasibility of his plan and he immediately began to perfect his momentous discovery.

In an underwater boat that he had devised, Bushnell demonstrated to General Washington the potentialities of his new discovery. Washington was so impressed that he supplied Bushnell with ample funds to carry out his original and incredulous plot. And so, David Bushnell, now a captain in the Continental Army, accomplished one of the most startling events in naval history. He succeeded in blowing up the British flag-ship.

Bushnell's simple "powder-keg" of the Revolution evolved into the modern depth bomb, and his one-man undersea boat into the modern submarine.

During the World War these submarines spat death through their torpedo tubes. Dozens of ships were sunk off the American coast. There seemed no way to fight these sharks of steel.

Nets were spread, but were of little avail. Small armed boats disguised as fishing craft, were equally useless. Light power boats, mounting cannons, were as effective as mosquitoes. The problem remained unsolved until — some one remembered David Bushnell. And then a little group of wooden boats, the "Ash Can Fleet," appeared on the scene, the tiniest, scrawniest unit of the United States Navy.

The Ash Can Fleet carried little gadgets that Bushnell had created more than a century ago — depth bombs. The subchasers projected their 300 pound "ash cans," filled with underocean destruction, toward the submarines and blew them out of the sea.

General Von Hindenburg often stated: that the Central Powers were not outfought on the field but were outnumbered and starved into submission. "If our underocean power," he pointed out, "was what I had hoped it would be, we would have broken the British blockade and curtailed shipment of American troops and supplies. Then the armistice would have been signed in our favor."

And so, to David Bushnell, who died in 1824, goes a large share of the credit for the victory of the Allies ninety years later.

Robert Warwick enacts the leading role in the one-reeler, which was directed by Fred Zinnemann from a script by Herman Hoffman.

Exploitation ☆ ☆ ☆

NEVER COULD a motion picture be more timely than "Ash Can Fleet." Just as newspaper headlines are shouting war and detailing deadly operations of submarines, comes this film which reveals the secrets of submarine warfare and answers the question of what it was that won the last war.

Smart showmen will sell "Ash Can Fleet" for all it is worth — and it is worth plenty. Use every means at your command to let your public know that you are showing a war film, a vivid and vital dramatization that deals factually with a climactic phase of the World War, and a phase which may prove all-important in the present strife.

To excite attention, start with a teaser campaign in newspapers and with placards plastered about town using copy "Who won the last war? — ASH CAN FLEET — Will he win the next?" In smaller type quote General von Hindenburg's statement 'If any one man might be termed solely responsible for Germany's defeat (in the World War) that man was David Bushnell."

A special advance screening for your newspapers will return publicity dividends. For interviews, also invite to the screening some local ex-service man who saw action aboard Uncle Sam's Ash Can Fleet (subchasers).

Obtain membership lists of American Legion, Naval Reserve, Sea Scouts and other interested groups and bombard them with penny postcards announcing your showing.

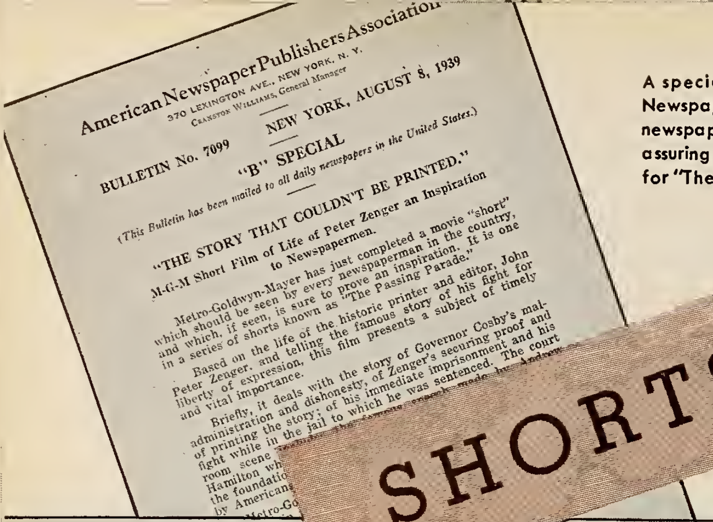
This picture will stir up added interest and enthusiasm for the U. S. Navy which is now conducting a campaign for enlistments. Contact your local recruiting office and arrange to borrow their "A" boards to publicize your showing.

For an attention-getting lobby or window display, it will be easy to borrow a collection of World War relics. Also a local toy department will cooperate in arranging a miniature naval display which can be used for lobby or window or both.

Additional window display tieups can be made with music stores, since a new song, "Eyes of the Fleet," published by Leo Feist, is featured in your film.

Your public library system will want to take advantage of the interest created by your showing. Get them to arrange a display of stills and to circulate special bookmarks suggesting a list of related reading. Also, don't overlook display opportunities with bookstores and newsstands in connection with books and magazines dealing with the current international situation.

"Ash Can Fleet" treats in a factual manner the same subject around which the forthcoming feature "Thunder Afloat" is told. Unquestionably, it will build up interest in this feature. Therefore exploitation efforts for this one-reeler will bring double returns to many exhibitors.



American Newspaper Publishers Association
370 LEXINGTON AVE., NEW YORK, N. Y.
CRANSTON WILLIAMS, General Manager

BULLETIN No. 7099 NEW YORK, AUGUST 8, 1939

"B" SPECIAL

(This Bulletin has been mailed to all daily newspapers in the United States.)

"THE STORY THAT COULDN'T BE PRINTED."
M-G-M Short Film of Life of Peter Zenger an Inspiration to Newspapermen.

Metro-Goldwyn-Mayer has just completed a movie "short" which should be seen by every newspaperman in the country, and which, if seen, is sure to prove an inspiration. It is one in a series of shorts known as "The Passing Parade."

Based on the life of the historic printer and editor, John Peter Zenger, and telling the famous story of his fight for liberty of expression, this film presents a subject of timely and vital importance.

Briefly, it deals with the story of Governor Cosby's maladministration and dishonesty, of Zenger's securing proof and of printing the story; of his immediate imprisonment and his fight while in the jail to which he was sentenced. The court room scene
Hamilton wh
the foundatio
by Americans
Metro-Go

A special bulletin (left) was sent by the Newspaper Publishers Association to every newspaper in the United States, automatically assuring exhibitors special publicity attention for "The Story That Couldn't Be Printed."

SHORTS SELL SEATS

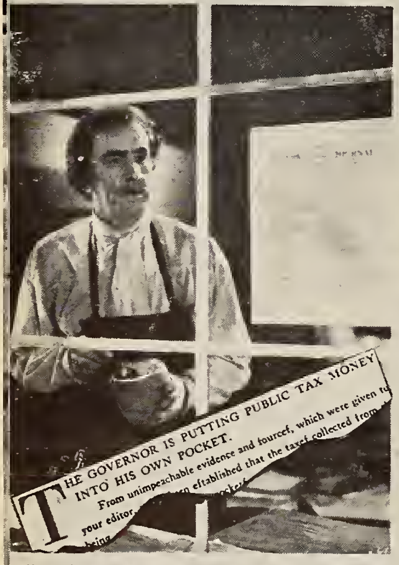
Typical of the response from newspapers was the two-page rotogravure spread in the Philadelphia Inquirer which is reproduced below.

THE BIRTH OF O EEDOM OF THE PRESS

1 Citizens of the British colony of New York in 1734 received this treatment "for public utterances against taxes."

2 To Printer John Zenger went John Alexander, a lawyer, with proof that the Governor was stealing tax monies.

A TWENTIETH CENTURY American, buying a "late extra" from the corner newsboy, takes for granted that his purchase represents a free, honest, untrammelled press. To him the name of John Zenger probably means nothing. Yet to this obscure John Zenger he owes the very freedom of expression on which the smooth functioning of United States democracy depends. In a movie short subject, "The Story That Couldn't Be Printed," Metro-Goldwyn-Mayer has recreated the inspiring events of 1734, the year in which Zenger, a New York printer, and his lawyer, Philadelphia's famed Andrew Hamilton, established the foundations of modern American journalism.


THE GOVERNOR IS PUTTING PUBLIC TAX MONEY INTO HIS OWN POCKET.
From unimpeachable evidence and fourcef, which were given to your editor, en eftablished that the taxef collected from
being

3 Zenger hesitates to use this sensational material, fearing for the safety of his wife and two daughters. But his fervor for truth and the rights of the people prevail. He prints the story in his New York Weekly Journal.

4 Pilfering, dictator-minded Governor Cosby reads the news story with mounting fury. Shouting "seditious libel!" at the expose, the Governor orders Zenger's arrest.

5 Red-coated troopers rush to Zenger's humble print shop, and, in approved dictatorship fashion, wreck the furniture and equipment before they take their prisoner. The courageous printer-editor's wife watches helplessly.

THE PHILADELPHIA INQUIRER

A MOVIE SHORT COMMEMORATES A BRAVE PRINTER OF TWO HUNDRED YEARS AGO

6 Even prison walls do not stay the spirited pen of this champion of the right to speak and write the truth.

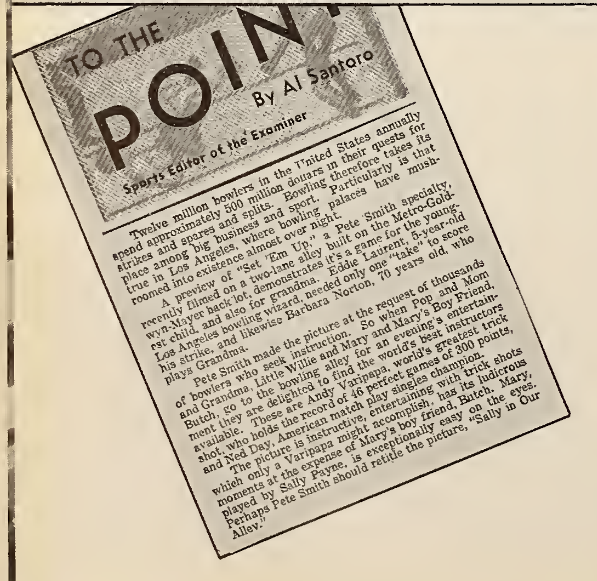
7 By devious means Zenger smuggles his potent editorials out to his wife and aide, who secretly publish them.

8 Just before trial, John Zenger's lawyer, John Alexander, is "mysteriously" disbarred and the defendant's case is given over to a hireling of the administration.

9 Mrs. Zenger looks on despairingly as the prosecution proceeds, and Alexander prays that his appeal to Andrew Hamilton, famed Philadelphia barrister, will bear fruit.

10 The case, hopelessly weighted against Zenger, is about to go to the jury when the courtroom is electrified by the sudden appearance of aged but keen Andrew Hamilton. He asks and receives permission briefly to address the jury. "The question before you is not the cause of a poor printer . . . . It is the cause of Liberty . . . the liberty both of exposing and opposing arbitrary power by speaking and writing the truth." Aroused and inspired by these words, the twelve men in the box return a prompt acquittal, unshackling the American press, which was thereby destined to become the greatest in the world.

THE PHILADELPHIA INQUIRER



TO THE POINT

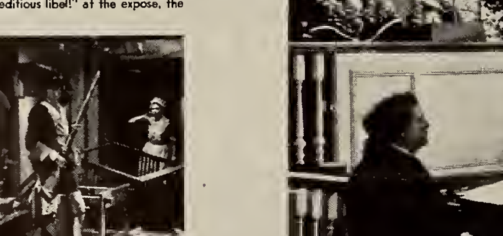
By Al Santoro
Sports Editor of the Examiner

Twelve million bowlers in the United States annually spend approximately 500 million dollars in their quests for strikes and spares and splits. Bowling therefore takes its place among big business and sport. Particularly is that true in Los Angeles, where bowling palaces have mushroomed into existence almost over night.

A preview of "Set 'Em Up," a Pete Smith specialty, recently filmed on a two-lane alley built on the Metro-Goldwyn-Mayer back lot, demonstrates it's a game for the youngest child, and also for grandma. Eddie Laurent, 5-year-old Los Angeles bowling wizard, needed only one "take" to score his strike, and likewise Barbara Norton, 70 years old, who plays Grandma.

Pete Smith made the picture at the request of thousands of bowlers who seek instruction. So when Pop and Mom and Grandma, Little Willie and Mary and Mary's Boy Friend, Butch, go to the bowling alley for an evening's entertainment they are delighted to find the world's best instructors available. These are Andy Varipapa, world's greatest trick shot, who holds the record of 46 perfect games of 300 points, and Ned Day, American match play singles champion.

The picture is instructive, entertaining with trick shots which only a Varipapa might accomplish, has its ludicrous moments at the expense of Mary's boy friend, Butch. Mary, played by Sally Payne, is exceptionally easy on the eyes. Perhaps Pete Smith should retitle the picture, "Sally in Our Alley."



A RECOMMENDED MOVIE

RARELY doea The Mercury recommend a motion picture. But the exception to the rule is the advice to its readers that they see "The Story That Couldn't Be Printed," if they get chances.

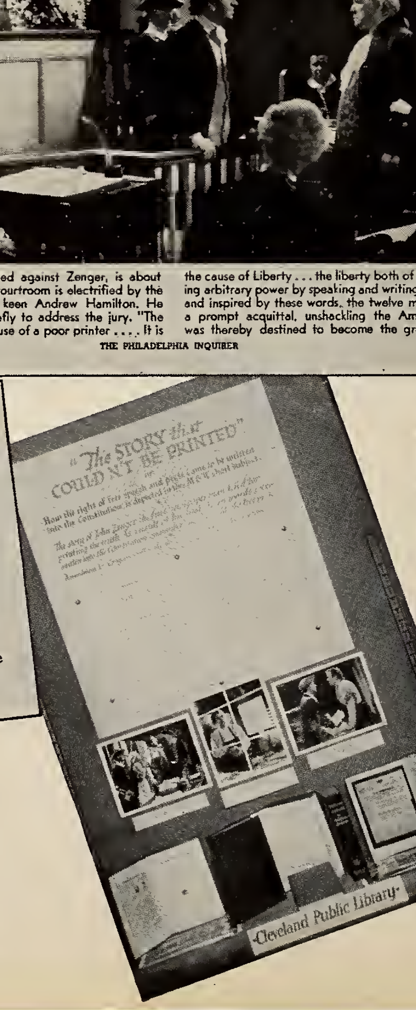
The movie is an 11-minute short feature produced by Metro-Goldwyn-Mayer. In it Commentator John Nesbitt pays homage to an obscure newspaper publisher, John Peter Zenger, who, in 1734, printed the story which won America's cherished freedom of the press.

Zenger's fearlessness 200 years ago permits newspapers to give you all the news; not only the pap served up by the dictators.

If "The Story That Couldn't Be Printed" ia on the program of your local movie house, try to see it!

Seldom does a newspaper openly urge its readers to attend a motion picture, but this one (above) did in its enthusiasm for "The Story That Couldn't Be Printed."

Indicating sports editors' interest in Pete Smith's cinematic exposition of the game of Bowling is this column (left) which appeared in the Los Angeles Examiner after a Studio preview.



In cooperation with the Cleve News, the Clevelon Pu Library arranged a speci ex (left) on the freedo of press as dramatized in "e S That Couldn't Be Pnt 's

w

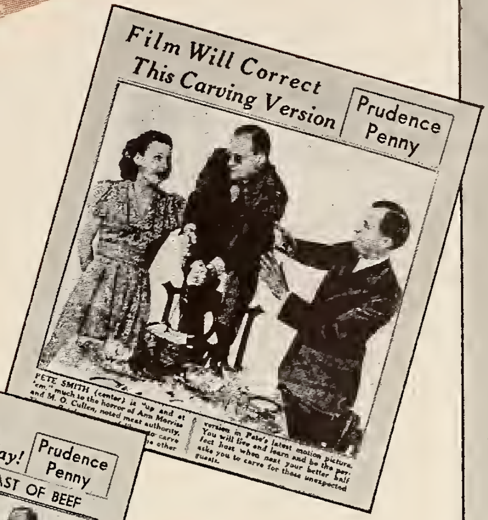
SHORTS GET SOLD!

ng a total of 9,308 column inches in 445 ıpers in one month alone, "Culinary Carv- et new space records for short subjects ı the publicity cooperation of the National ock and Meat Board (right).

KINGAN'S RELIABLE
CULINARY CARVING
COLUMBIA
AND BACON

meat packers' cooperation is this rving" ballyhoo obtained by Manager or, Loew's Columbia, Washington.

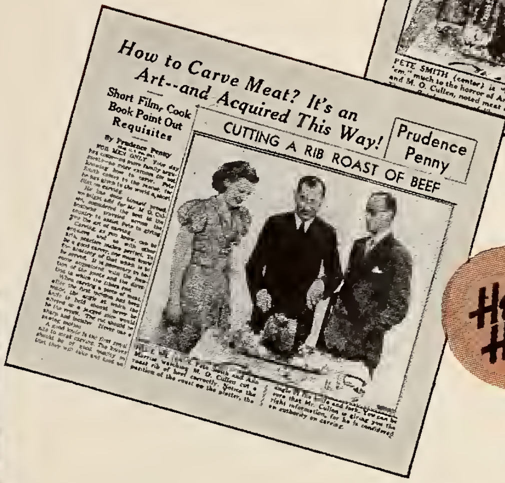
KINGAN'S RELIABLE



Film Will Correct This Carving Version

Prudence Penny

PETE SMITH (center) is "up and at 'em," much to the horror of Ann Morriss and M. O. Cullen, noted meat authority. [illegible] version in Pete's latest motion picture. You will live and learn and be the perfect host when next your better half asks you to carve for those unexpected guests.



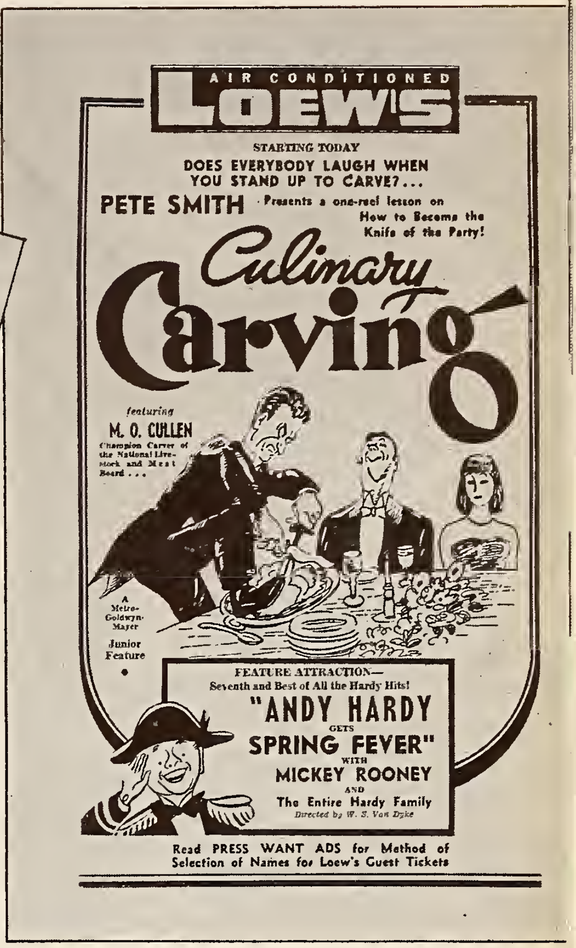
How to Carve Meat? It's an Art--and Acquired This Way!

Prudence Penny

Short Film, Cook Book Point Out Requisites

By Prudence Penny

CUTTING A RIB ROAST OF BEEF



AIR CONDITIONED
LOEW'S

STARTING TODAY
DOES EVERYBODY LAUGH WHEN
YOU STAND UP TO CARVE?...
PETE SMITH Presents a one-reel lesson on How to Become the Knife of the Party!

Culinary Carving

featuring
M. O. CULLEN
Champion Carver of the National Live-stock and Meat Board...

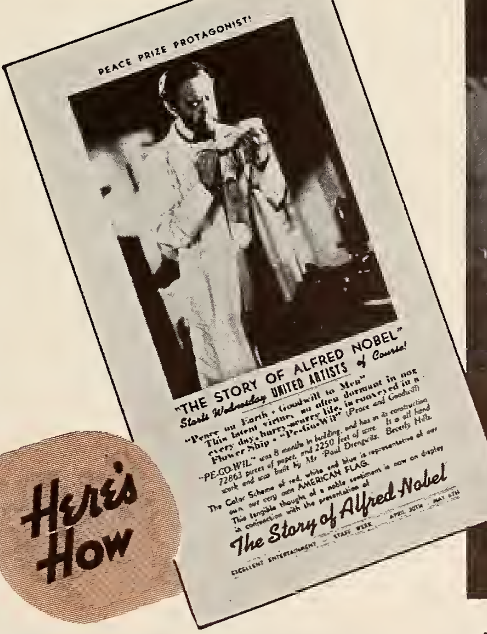
A Metro-Goldwyn-Mayer Junior Feature

FEATURE ATTRACTION—
Seventh and Best of All the Hardy Hits!
"ANDY HARDY GETS SPRING FEVER"
WITH
MICKEY ROONEY
AND
The Entire Hardy Family
Directed by W. S. Van Dyke

Read PRESS WANT ADS for Method of Selection of Names for Loew's Guest Tickets

Manager Stan Meyer, United Artists theatre, Pasadena, got extra boxoffice results with "The Story of Alfred Nobel" by emphasizing its timeliness with special heralds and a striking lobby display of "Pe-Ga-Wil", a visionary peace ship built largely of fresh flowers (right).

Through a newspaper tieup, Francis Deering, Loew's State, Houston, got the above quarter-page display ad on "Culinary Carving."



PEACE PRIZE PROTAGONIST!

"THE STORY OF ALFRED NOBEL"
Starts Wednesday UNITED ARTISTS of Course!

"Peace on Earth · Goodwill to Men"
This latent virtue, so often dormant in our every day, hurry-scurry life, is conveyed in a Flower Ship · "Pe-Go-Wil" (Peace and Goodwill)

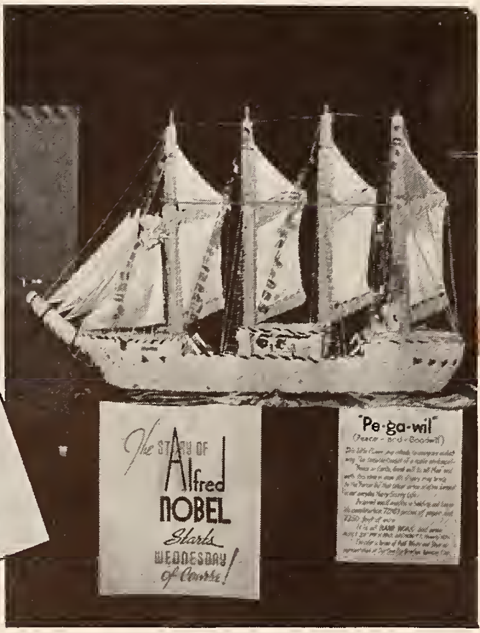
"PE-GO-WIL" was 8 months in building, and has in its construction 72863 pieces of paper, and 2250 feet of wire. It is all hand work and was built by Mr. Paul Drengwitz, Beverly Hills.

The Color Scheme of red, white and blue is representative of our own, our very own AMERICAN FLAG.

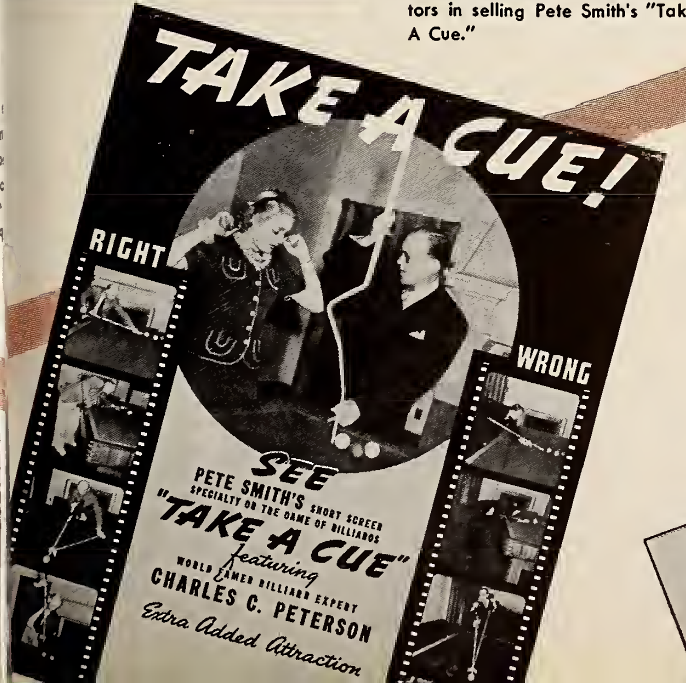
This tangible thought of a noble sentiment is now on display in connection with the presentation of

The Story of Alfred Nobel

EXCELLENT ENTERTAINMENT — STAFF WEEK — APRIL 30TH - MAY 6TH



50,000 two-color posters (below) were supplied gratis by Brunswick-Balke-Collender Co., to aid exhibitors in selling Pete Smith's "Take A Cue."



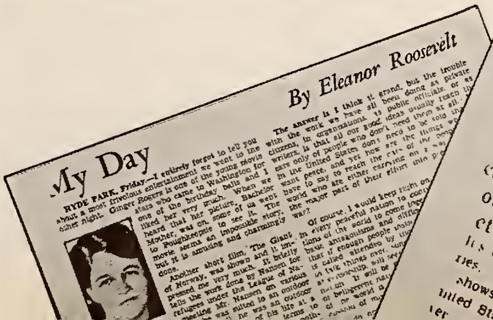
TAKE A CUE!

RIGHT

WRONG

SEE
PETE SMITH'S SHORT SCREEN SPECIALTY ON THE GAME OF BILLIARDS
"TAKE A CUE"
featuring
WORLD FAMED BILLIARD EXPERT
CHARLES C. PETERSON
Extra Added Attraction

Important space for shorts, were these breaks in Eleanor Roosevelt's syndicated column for "The Giant of Norway," and the feature story in the Washington News on "While America Sleeps."

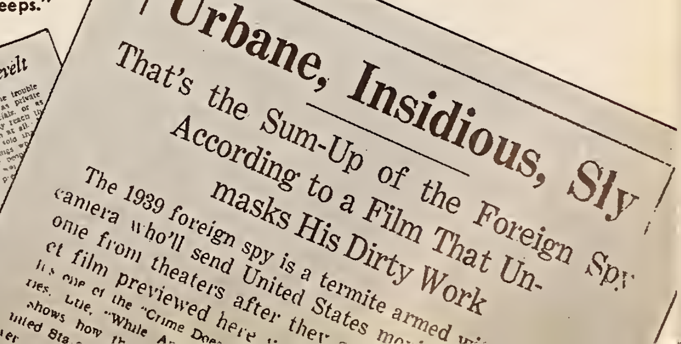


My Day

By Eleanor Roosevelt

HYDE PARK, Friday.—I entirely forgot to tell you about a most frivolous entertainment we went to the other night. Ginger Rogers is one of the young movie stars who came to Washington for one of the birthday balls and I liked her very much. When we heard that her picture, Bachelor Mother, was on, some of us went to Poughkeepsie to see it. The movie seems an impossible story, but it is amusing and charmingly done.

Another short film, "The Giant of Norway," was shown and it impressed me very much. It briefly tells the work done by Nansen for refugees under the League of Na-



Urbane, Insidious, Sly

That's the Sum-Up of the Foreign Spy According to a Film That Unmasks His Dirty Work

The 1939 foreign spy is a termite armed wi
camera who'll send United States movi
ome from theaters after they
et film previewed here
It's one of the "Crime Doe
ies. Lile, "While A
shows how th
ited Sta

SET

TO PLAY football one must be male, barrel-chested, bulgy of biceps, tough, fast and young. Baseball requires a strong arm; basketball, tremendous endurance. Tennis would be pretty hard on Grandma. Sister probably wouldn't fare so well in a boxing match. But there is one sport that has no age limit, that requires no hardy constitution, that needs no long training periods in order to be enjoyed. It's a sport for the whole family. And that sport is bowling.

Five years ago Pete Smith, Metro-Goldwyn-Mayer's maestro of all matters athletic, devoted a one-reel subject to bowling. And today, five years later, his mail still brings compliments on the film and urgent requests for another. So the ever-obliging Mr. Smith has made another subject on bowling. He has titled it "Set 'Em Up."

While the first subject depicted experts of the game in action and all sorts of amazing trick shots, this new subject comes closer to the heart of the majority of bowlers by showing how the average person plays, the mistakes he makes and methods of correcting them.

The history of bowling, we learn, has been traced back to 1200 A.D., and it is recalled that while some kings forbade the sport, others were its greatest players. Famous men in England's history indulged in the sport, but in 1511 King Henry the Eighth, realizing that bowling alleys were operated in conjunction with saloons and other disreputable places, banned the sport to the public "except on Christmas Day, and then only in the presence of employers or masters." In those days that was considered a very big-hearted Christmas present, indeed.

It is recalled that Sir Frances Drake, when warned by the approach of the Spanish Armada, nonchalantly replied to the courier who brought him the dreadful news, "There's plenty of time to finish this game of bowles and still beat the enemy." He did both!

King Charles I was a good bowler, as were John Aylmer, Bishop of London, and John Calvin, the religionist. The entire Stuart family played it, and it was carried to all corners of the globe by the Scotch and the Dutch. Now it has more active participants than any other sport, one reason being that it is played by the entire family from little Willie up to white-haired old Grandma.

In "Set 'Em Up," Pete Smith discovers Pop, Mom, Willie, Mary, Grandma and "Butch," who is Mary's boy-friend, trying their hand at bowling. They are doing everything wrong, so Pete presses a button and up springs Ned Day, American match-play champion, to straighten things out.

Ned proceeds to teach the entire family — and Butch — how to bowl. Instead of being done with mirrors, Ned and Pete do it with cameras and animated white lines.

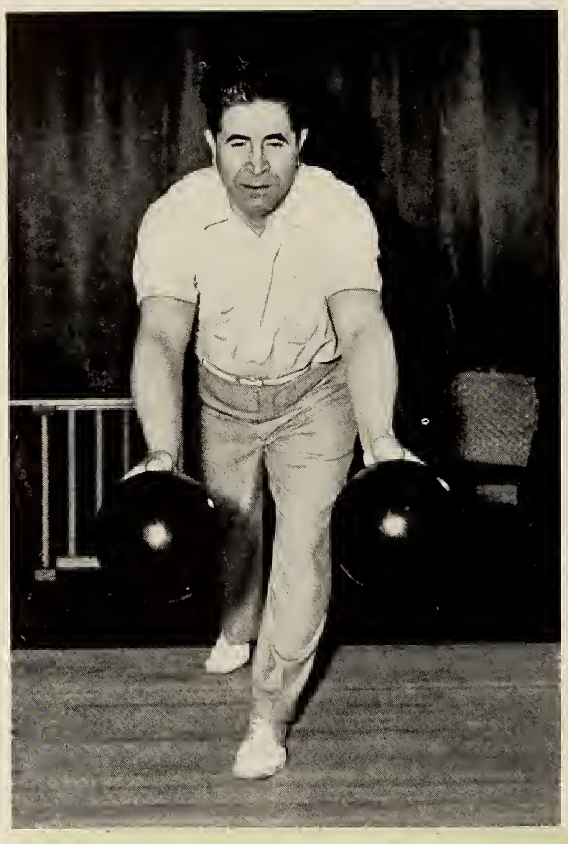
Ned stresses the fact that bowling is a great family game for the very reason that strength and propulsive power are not required. He shows the proper grip and stance, the proper approach to the foul line and the delivery for picking up strikes and spares. He demonstrates the "hook" ball and how it is played and gives a visual demonstration of the value of "spot" bowling in which the player sets the ball down on a spot on the alley rather than keeping his eyes on the distant head pin.

Butch burns as he sees Mary, as if bewitched, beginning to fall for Ned. He uncorks a wild heave that carries over the pins on the fly, the ball becoming embedded in the wall behind the pinboy's head. And then, just to be a meanie and really show Butch up, Pete presses another button and produces Andy Varipapa, the greatest of all trick bowlers.

Andy makes strikes with two balls on two adjacent alleys at the same time. He knocks down two pins on one alley and another pin on an alley three lanes away with one shot. He plays hooks, curves and zigzags and corners all the attention with an amazing display of skill and artistry.

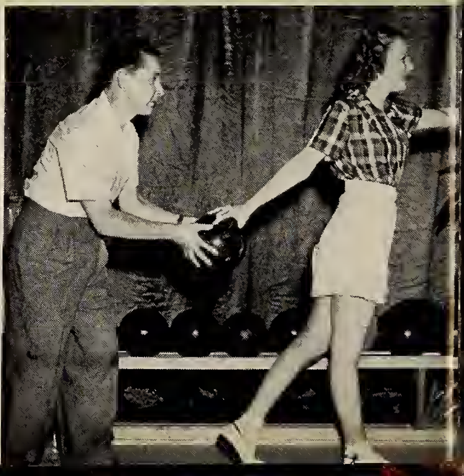
Boyfriend Butch, who was making quite an impression on the family, and especially on Mary, by his pretended knowledge of the game, before Day and Varipapa, came along, is off in a corner sulking during most of the champions' exhibitions and demonstrations. Desperate now to regain the limelight he hurries off on a mysterious mission. A few minutes later he returns, proud, confident, cocky. In his arms he carries a strange contraption. He has had a bowling ball

Andy Varipapa, world's greatest trick-shot bowler, executes the crowning shot of his career in "Set 'Em Up." He throws two balls simultaneously down two alleys and makes a strike in each.



It's easy for a gal to bowl 'em over — if she takes the proper stance, according to Ned Day, American match play champion. The body is erect...ball resting on the left hand.

"Use your form and you'll get sults," the champ tells pretty Morriss. Hmmmm . . . Oh, he me avoid crouching as the ball is brou back to a level opposite the hi



pierced by an axle the width of the alley. On each end of the axle are wheels. Butch now places his contraption on the alley, gives it a casual kick and lo! he makes a strike.

"My hero," Mary gasps.

"Nuts," chorus Day and Varipapa.

"This is the end," says Pete Smith.

Exploitation ☆ ☆ ☆

HERE IS the answer to an exploitation-conscious exhibitor's dream. The Brunswick-Balke-Collender Co., which makes an overwhelming majority of the nation's bowling equipment, is lending its full support to your film. They have prepared special two-color 22 x 28 posters with space for local imprint. These are now available GRATIS at exchanges and should be ordered in sufficient quantities to cover all bowling alleys, sporting goods stores, etc. Since Brunswick has directly contacted the users and distributors of their equipment, exhibitors will find them wholly cooperative.

It is conservatively estimated that there are between twelve and fourteen million bowlers in the United States, every one of whom is a potential patron for "Set 'Em Up." Alert exhibitors can bring many extra dollars to the boxoffice by arranging theatre parties in which blocks of tickets are sold to various bowling groups through local representatives of the American Bowling Congress and bowling alley proprietors.

Because of the added interest in the game your picture is bound to stimulate, department and sports stores will find it advantageous to cooperate with timely window and store displays, newspaper ads, etc., featuring special bowling apparel and equipment.

Consistent with its remarkable growth, newspaper sports pages are devoting increasing space to bowling and they will welcome feature material pertaining to the game. The instructional picture strip and the Pete Smith feature still reproduced on these pages are both ideally adaptable for local sports page use. Special newspaper mats of these are available GRATIS at M-G-M Exchanges. These may be had in still form by special request direct to SHORTSTORY. By all means, an advance screening should be arranged for your local sports editor and the person who edits local bowling news.

There are many types of bowling contests which the theatre can sponsor in cooperation with bowling alleys and local newspapers. For instance, a family contest, including father, mother, son and daughter on each team, will have plenty of appeal and make excellent newspaper copy. This contest is particularly appropriate since "Set 'Em Up" stresses the family angle. A contest between the ten oldest bowlers in the community should also prove attention-getting.

While these two contests may be novel, elimination contests between teams of local firms as well as city-wide meets will get plenty of attention. A Pete Smith trophy could be awarded to the winners.

Bowling alley proprietors will supply you with a list of teams and individuals who play regularly on their alleys. Mail them post cards announcing your showing. You should also place posters on the bulletin boards of all firms that have bowling teams.

Bowling alley proprietors might go for a Ladies Day stunt sponsored jointly by them and your theatre. Perhaps it might even be worked out so that every person who bought a ticket to see "Set 'Em Up" would be entitled to one free game.

The forgotten man of the bowling world is the all-important pin boy. His views of the game from his end of the alley, what he thinks about when the big balls are bearing down on him, his comments on the type of people who play (and tip) should make good newspaper copy.

An advance screening for your town's championship team and, perhaps, the largest family of bowlers, should also produce good copy.

An attention-getting lobby display can be worked up if you will borrow from a sporting goods store one of those toy tenpin games. During the week in advance of your playdate let patrons try their skill. You might award guest tickets to anyone making a strike or spare (providing it's difficult enough).

'EM UP

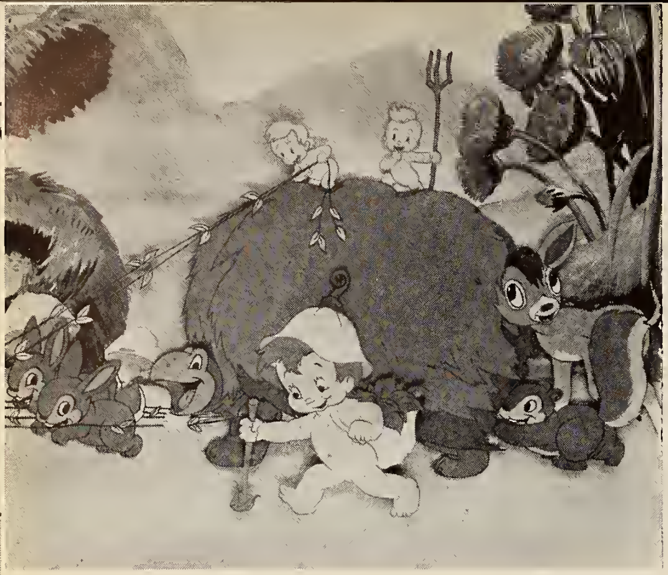
ughs to spare as Pete
nith bowls audiences over
th a diverting and delight-
l demonstration of the
me which 14,000,000
wlers have made Ameri-
's favorite indoor sport!

termind Pete Smith took les-
from two champs but found
ok too much of his time. So
liscovered a new method of
:ing a strike every time.

Ned Day, American match play champion, displays the form with which he wins titles. After completing his role in "Set 'Em Up" he smashed all existing Pacific Coast match play scores.

hat a smooth line! She'll soon have
n rolling in the aisles as expertly as
y does in M-G-M's bowling sub-
:t, "Set 'Em Up". Now...now...don't
am it, *place* the ball on the alley.

Ann's body is poised and well balanced as the right hand swings up after releasing the ball. Hold it! for a happy ending...and...let's see now...yes...it's right up her alley!



Blue Danube

For more than fifty years, millions have danced and listened to the beautiful, haunting music of Johann Strauss' "Blue Danube." Its very notes bring back thoughts of gay old Vienna and the heyday of the waltz. Visual beauty of swirling nobility, see-sawing violin bows, the enraptured gusto with which the conductor led his orchestra — these are the familiar images that Strauss' music creates.

But now the screen presents a different picture of the "Blue Danube," — a picture which offers a reason for Strauss having written music that told the story of why the Danube was blue. Here is the reason behind the music, as told in Technicolor in the latest Metro-Goldwyn-Mayer cartoon, "Blue Danube."

The legend about the famous river and its blueness has to do with a good fairy, who watched over the river. Each morning, just before dawn, while the mist still overhung the Danube, this Blue Fairy appeared. She noticed that night had made the river lose some of its blueness and with the aid of her army of nature, the birds, trees, flowers and animals, the blueing process was begun.

To the strains of the inspired Strauss music, she and the birds sang; the squirrels and rabbits danced with the trees and flowers; all nature seemed to be in waltz-time.

Soon, the birds flew in various directions, pulling up quilts of violets disclosing sleeping nature babes ready for a word from the fairy to start their daily chores. Out of the air on parachutes of leaves, cross-country on the backs of rabbits, down the river in boats of grass the nature babes came to work. Seated on toadstools, they milked the flowers of their blue liquids, the liquid flowing into the river; other babes carried pails of the liquid to the river bank and dumped it. Gradually the water became bluer and bluer.

On the horns of antelopes, other babes passed under trees picking basketfuls of berries. Squirrels, jumping up and down on the berries, squeezed out the blue juice, which also went into the river. The babes pitched blue thistles with stick pitchforks, sawed blue thistle plants with grass saws, and carried flower hods of blue liquids to the river. Birds flew over the river dumping in pails of blue liquids.

The rainbow appeared and rain passing through the blue ribbon turned blue before falling into the river. The blue ribbon was then pulled over the river, dripping its color, and soon the true blue of the Danube was observed.

The fairy appeared again — pleased that the work was done, and started dancing the first waltz to the music of the Blue Danube; the inspiration of Strauss' immortal composition.

+ + +

M-G-M CARTOONS

+ + +

One Mother's Family

Some may work from dawn to setting sun but mother's work is never done. This is the lament of Mrs. Hen whose trials and tribulations as a mother of ten little chicks make up the story of the latest Metro-Goldwyn-Mayer technicolor cartoon, "One Mother's Family."

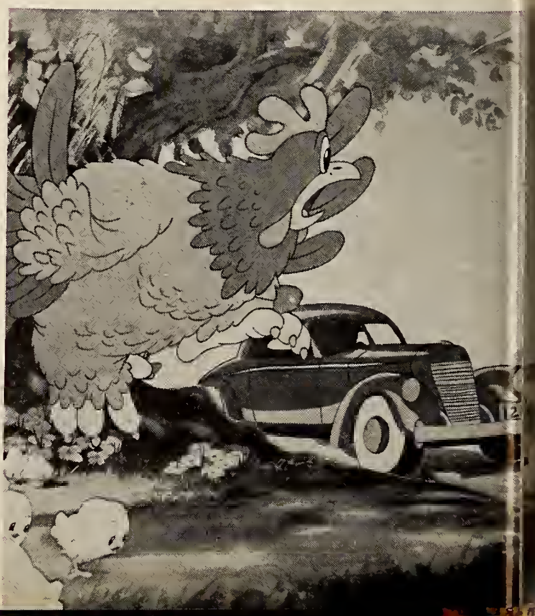
With the first rays of the morning sun, Mother Hen awakens her ten little chickies. They trip lightly up a hill overlooking a peaceful farmyard. En route to nowhere, they meet Farmer Smith who comments favorably upon the happy mother's devotion to her family. Mother Hen is very proud and happy. Farmer Smith's only warning to her, in parting, is that she be on the lookout for her deadly enemy, the wicked hawk. Mother Hen assures Farmer Smith that they can look out for themselves, when suddenly she realizes that Runtie, the prodigal son in an otherwise harmonious family, is missing. She is panic-stricken for a moment until she feels a slight scratching on the side of her leg. She picks up her feathers and discovers Runtie shivering, taking refuge from the ravages of the hawk that has yet to arrive.

After assuring Runtie that everything is all right, the Hen family proceeds on its merry way. But poor Runtie, while crossing a dirt road, he falls into a rut and tries vainly to get out. An auto is fast approaching. Luckily Mother Hen's maternal instincts tell her that something is amiss. Rushing to the scene, she rescues her baby just in time, for a moment later Runtie would have been nothing but down and pin feathers. For not staying close to mother, Runtie is spanked — and how.

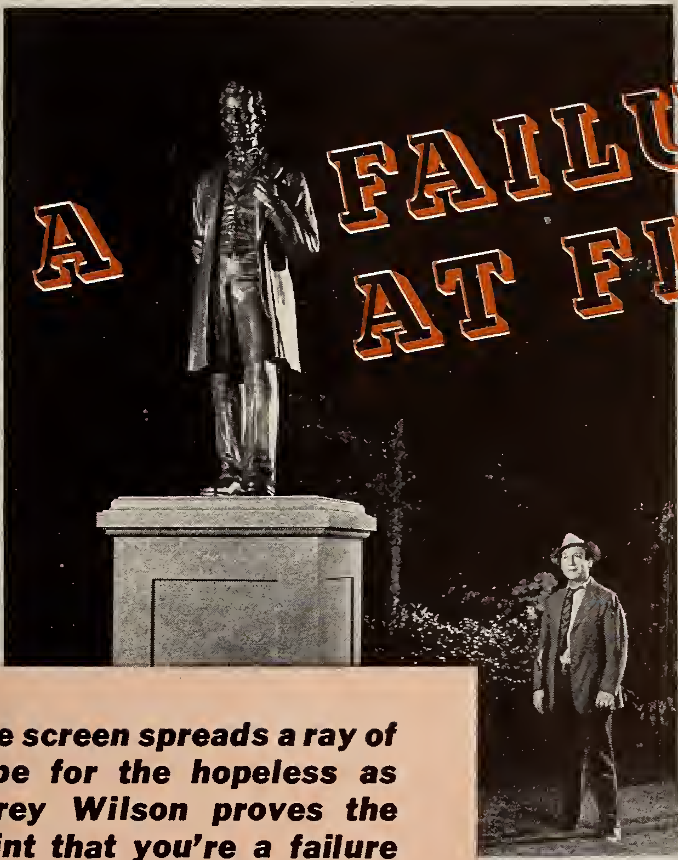
While Mother Hen searches for a worm for lunch, Runtie, hiding behind a mushroom on his own worm hunt, suddenly spies a delectable looking wiggler — and at the same time the wiggler spies him and the chase is on. Runtie pursues the worm all through the mushroom field and finally loses it, but, in doing so, comes upon a luscious-looking, fat grasshopper and swallows it before the insect has a chance to object. But this is no ordinary insect, it is still alive inside Runtie's mid-section. Then, out of the clear blue sky, the villainous hawk appears. He spies Runtie and swoops down for his dinner. However, with the 'hopper inside him, Runtie becomes a hopping, flopping, bouncing chick and manages to elude the wicked hawk until Mama arrives. She flaps her wings hysterically and frightens the hawk away. After all the excitement is over the grasshopper gives up and settles down as Runtie's luncheon.

By this time, the sun is setting in the west and Mother Hen succeeds in piloting her brood back to the peaceful barnyard, musing philosophically, "Just another day for mother."

Rudolf Ising produced the cartoon.



A FAILURE AT FIFTY



The screen spreads a ray of hope for the hopeless as Carey Wilson proves the point that you're a failure only if you think you are!

THERE COMES a time in most people's lives when they sit back and take stock of themselves, ponder their past accomplishments and look questioningly toward the future. And in these turbulent days many, too many people arrive at the conclusion that they are failures with little in their past lives to inspire them and nothing in the immediate future to give them new hope. "Through at fifty" and even "through at forty" is heard with ever-increasing frequency as civilization marches on leaving in its wake men in the prime of life, yet without hope, without confidence.

Now, Carey Wilson's latest Metro-Goldwyn-Mayer Miniature, "A Failure At Fifty," in discussing this pressing problem, delves deep into history and there finds a ray of hope for those who are without hope today.

The one-reeler tells the story of a man named Jim who is sitting on a park bench taking stock of himself. At fifty, Jim recalls, life's bandwagon has passed him by. From now on, he believes, the down grade will become ever steeper, ever rougher.

Jim's eyes come to rest upon the park lake. He sees a way out. There is determination in his eyes. His mind is made up. But — there against a nearby statue stands a man, tall and thin, stooped a little, but with a kind face.

The stranger seems to know all about Jim, his troubles, his failures, and he begins to tell a story about another failure, a victim of many heartrendering misfortunes who, late in life, rose to one of the highest pinnacles of success to which it is the privilege of man to ascend.

The man in the stranger's story first went into partnership to open a little store. All his hope and ambition was in this little store and he looked forward to his future with all the enthusiasm a youth of twenty-four could muster. He worked hard while his partner drank. The partner stole all the money, leaving the young man in debt. This was failure. When the girl he loved more than anything else in the world died, that was additional defeat — but he didn't give up.

Equipped with a horse and surveying instruments bought with borrowed money, our young man was about to repair his life. But an irascible creditor attached the horse and equipment, leaving him unable to accept the job already offered. Still, he would not admit failure. In quick succession, he delivered mail, poled a riverboat, plowed fields, chopped wood, loaded lumber on boats — earning enough to pay his debts.

With limitless ambition, he struggled further. At twenty-seven, he was a lawyer; a prominent one for twenty years. In 1856, at forty-seven, he set out on a new endeavor. Against his will, but with the earnest request of his friends, he decided to run for the Senate. He was popular, but his nomination meant a split in the party, and he was obliged to step out of the running. Clinging to his philosophy of the greatest good for the greatest number meant another failure.

Again, at the insistence of friends, he strove for public office. Disregarding personal desires and his own business, he devoted all his time to achieve that office. He was fifty then, but as the election returns came in, it was evident that another failure had been added to his score.

With so many defeats, others might have given up. But, now we see the man again — in the White House! A failure at fifty, he became president at fifty-four. His name was Abraham Lincoln.

Jim is convinced. He believes, as the stranger has told him, that only in men's minds do the thoughts of failure from which there is no return, exist.

The stranger moves away, slowly fading from view. He places an old-fashioned top hat on his head and disappears. Looking at the statue which the stranger unconsciously had been leaning against, Jim sees that it is Abraham Lincoln.

But who was this stranger? Was he just another man who happened along in the night, or perhaps the spirit of a great heart that never died?

"What Do You Think?" asks Wilson.

Screen newcomer Edward Gluver enacts Lincoln. Others in the cast are Beebe Anderson, as Ann Rutledge, silent star Jack Mulhall, Truman Bradley, Eddie Hearn and Art Belasco.

Will Jason directed from a script by Howard Dimsdale. Carey Wilson is the commentator. Jack Chertok produced.

Exploitation ☆ ☆ ☆

HERE'S A film that has several excellent newspaper tieup possibilities. Get the paper's classified advertising manager to run house ads using stills from your picture and copy which gets over the idea that middle-aged people who are without jobs should not become discouraged. First they should see "A Failure At Fifty" and then they should read the classified ads every single day.

You might also run several classified ads reading "Wanted: All men over fifty — to see 'A Failure At Fifty' etc."

Your campaign, however, should not be addressed solely to middle-aged people. Why not get your newspaper to sponsor an essay contest among high school students. Using the theme "I Won't Be A Failure At Fifty," let the entrants detail the plans they are now making to prevent it.

A screening for the older residents of your municipal lodging house should produce some colorful newspaper copy.

Depending upon the size of your town, it might be a good idea to award guest tickets to every employer who hires a man over fifty during your engagement.

Get your libraries to compile a list of books about great men who came into the limelight after they were fifty. The list can be used on bookmarks and also in a display using stills from your film and appropriate book jackets. As a matter of fact, an appropriate and attractive display can be worked up using only books about Abraham Lincoln.

FOOTBALL TH

of 1

Pete Smith's annual review of U. S. gridiron classics . . . 176 pigskin stars in highlights of 8 thriller-diller games from Coast-to-Coast . . . 1,000,000 worth of football in one reel!

ALL RIGHT, suppose you missed the major football games of last season. You didn't have the opportunity, the time or the money. You find yourself now on the brink of another football season, and yet your mind isn't precisely percolating on the gridiron game. It is filled with the world series and the remnants of the summer sports program. You're football stale.

You need to brush up on football. You need to recapture the thrills of the game, to know again the vibrant emotion of watching some loose-hipped kid run through an entire field of would-be assailants. You find yourself a little hazy on the terms, the rules, and the great names of football. You need a little coaching to get in the swing of what promises to be one of the biggest football seasons of them all.

The best short cut I can recommend for you is Pete Smith's new short "Football Thrills of 1938."

It's the "Reader's Digest" of the last football season, for in 10 minutes it condenses all the dazzling plays of the principal games of such top-flight squadrons as the University of Southern California, Alabama, Duke, Pitt, Carnegie Tech, Minnesota, Washington, Army, Notre Dame, Penn, Columbia, Wisconsin and Northwestern.

But this is more than a compilation of great football newsreel shots, though that would be enough to satisfy the average fan. Smith's new short, which is the season's first football film, is football footage selected with a rare eye for story-telling. With Pete lending a colorful descriptive background to the reel it not only tells the thrilling story of 1938 and provides a salute to the college heroes who have since graduated, but it also gives football fans a graphic preview of the 1938 sophomores and juniors who must now bear the gridiron burdens.

Smith begins at the end. He first concerns himself with the Rose Bowl game, that incredible contest which saw Southern Cal come through in the last fleeting seconds to nose out Duke, 7-3. The episode brings back a flood of memories and we marvel again at the sports miracle which the Trojans worked. They had been beaten by Alabama in their first game of the season, but went on to outscramble other Pacific Coast Conference teams to win the coveted honor of representing the West in the annual classic.

Duke came to Pasadena with the amazing record of being unbeaten, untied and unscored-upon. Coached by Wallace Wade, who brought several Alabama teams to the Bowl in bygone years, it ruled a handy favorite to beat the Trojans, and form seemed to have told in the last three minutes of the game when Russo kicked a field goal for Duke from the 33 yard line and the team from Dixie gained a 3-0 lead.

It was enough to discourage any foe, but Southern California, paced by a sprinkling of hard-to-discourage youngsters, staged a last minute attack which, if incorporated in a fiction story, would be turned down by any magazine or scenario department as ridiculously illogical. With 45 seconds remaining of the game, the vast crowd already heading for the exits, and Southern Cal on Duke's 33 yard line, Doyle Nave, a bench-warming quarterback, fired a great pass far down the field into the arms of Krueger, the Southern California end, who stumbled across the goal line for the most dramatic touchdown in the history of the Rose Bowl.

Smith then concerns himself with the major upset of the season — Carnegie Tech's 20-10 triumph over a great Pitt team which boasted of the great Marshall Goldberg in the backfield. The fever of the upset was all the more heightened because of the sizzling rivalry between the two Pittsburgh schools, and because Pitt, the favorite, was off to a sensational start.

Here was that start: Hal Stebbins, Pitt's veteran halfback, took Carnegie Tech's opening kickoff on his own 3-yard line and galloped all the way down the field — a breathless 97 yard trip which Smith and the camera ably describe. In contrast, when Carnegie got the ball, it fumbled. But a moment later the underdogs score by the aerial route to tie the count at 7-7. But a Pitt field goal puts the Panthers out in front 10-7.

Then the play that broke the Panther's back. And what a play! Carnelli of Carnegie Tech throws a long pass, but Pitt intercepts, but just as the Pitt player starts up the field with the intercepted ball it shoots out of his hands like a big wet bar of soap and lands in the paws of a Carnegie player who turns around and runs for a touchdown. It was too much for Pitt.

Smith next concerns himself with three Minnestoa games. He takes you through the fumbling excitement of the Gophers' early season game against Washington, the feature of which was Bob Johnston's interception of Jimmy Johnston's forward pass, and zigzagging 85 yard touchdown run. Minnesota then moves on to another victory, this time against Nebraska, and mainly by dint of Jack Doedd's 88 yard touchdown run after stealing the ball out of the hands of Nebraska's Beauhler.

Notre Dame stops Minnesota. The Irish triumph 19-0, hammering away at the giant Minnesotans from the moment Zantini bursts through the Gopher line for an 84 yard sprint until Saggeau scores his second touchdown on his second long gallop.

Smith pays a splendid tribute to Sid Luckman, of Columbia, who labored three years with a poor club before the public realized that he was the football rose who was wasting its fragrance, etc. First we see him driving the Lions to two touchdowns against Penn, only to lose 14-13, and in a spectacular episode we see him passing, running and kicking Columbia to victory over the militant cadets of West Point. Final score Luckman 20; Army 18.

For his finale Smith plucks two unforgettable plays out of the Wisconsin-Northwestern game. He gets, and ably describes, the enthralling 92 yard run of Bernie Jefferson for a Wildcat touchdown. And he ends this splendid football short by following Weiss, Northwestern's All America back, as the big fellow careens all the way through the Wisconsin team, like a motorcycle streaking through the Holland Tunnel — against traffic.

This is a short that is not to be missed. It is the second annual film of its kind, and already it has become the traditional springboard off which the country dives into the football season.

ILLS

38

S PREVIEWED BY

Bob
Considine

mous newspaper columnist and sports authority

EXPLOITATION

PACKED WITH thrilling entertaiment and loaded with boxoffice appeal, here is a short which merits more selling attention than the majority of features. Here is literally $1,000,000 worth of football in one single reel, 176 of the game's star players in last season's eight major gridiron classics from Coast to Coast. There is a ready-made audience of 45,000,000 football fans waiting to see this film — it remains for you to let them know you have it.

A simple but certain space-getter is a special advance screening for your local sports editors and columnists — your film offers sure-fire material for their purposes.

Let your newspaper invite various local school and college teams and coaches to attend your showing as guests of the paper. This is good promotion for the paper and seat-selling publicity for you.

During football months, stores of all kinds feature gridiron atmosphere in their window displays. Stills from "Football Thrills" will attract added interest to their windows — and to your picture.

Use the contest idea of offering guest tickets to the newspaper readers who submit the closest advance estimates of final scores in current football games.

As a radio tieup, get the station to feature a program of recordings of various college football songs, with guest tickets offered to the first fifty listeners who submit lists correctly identifying the school each number represents.

For a simple but effective method of attracting attention to your film, send out several boys in football outfits to ballyhoo "Football Thrills" through downtown streets and corners.

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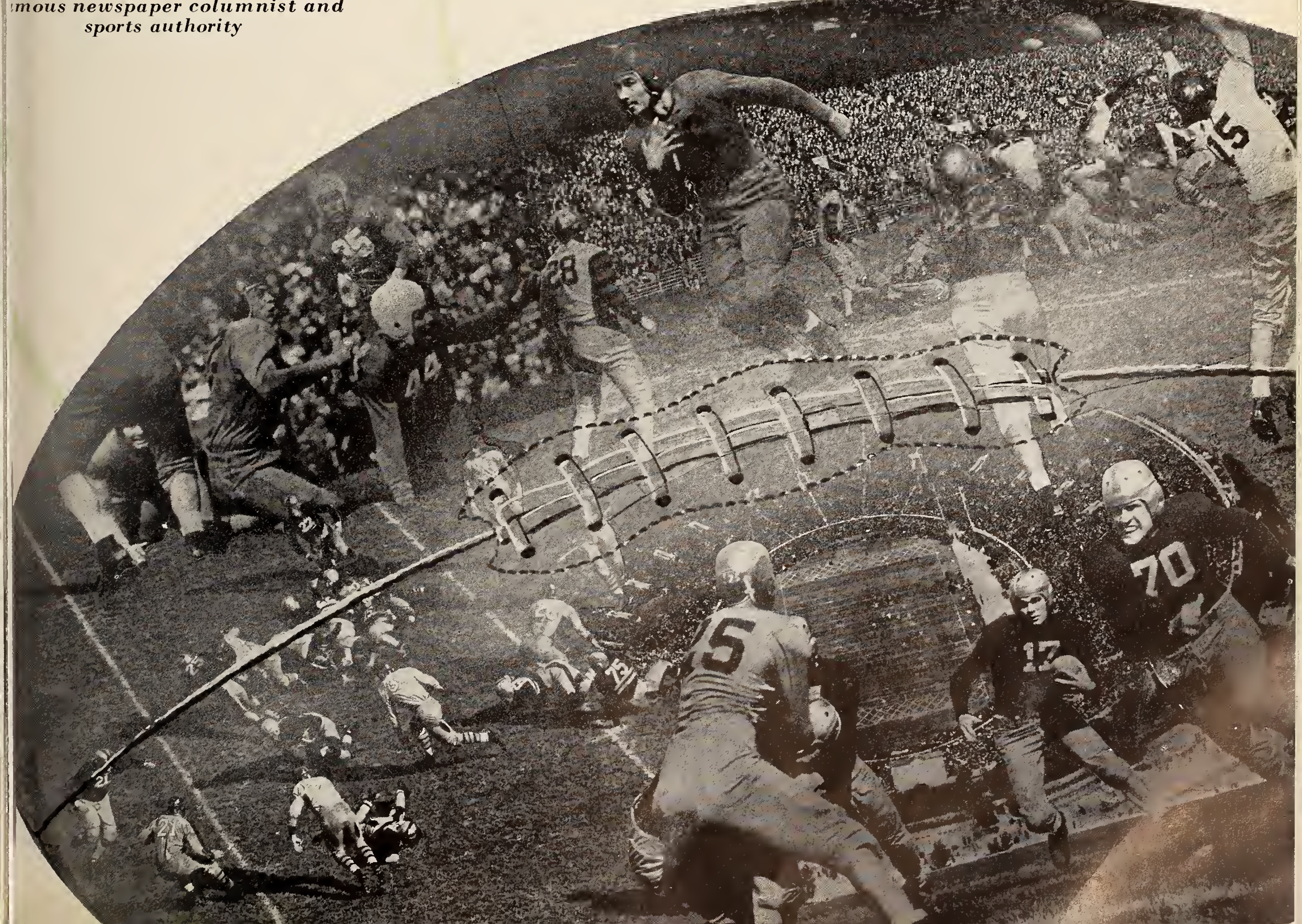


OUR GANG celebrates its eighteenth anniversary this month. It was back in 1921, that Hal Roach went home from work one day to romp with his children, Hal, Jr., and Margaret. The children had a couple of four-year-old visitors and it was while Roach was engaged in a free-for-all with the quartette that he got the idea of making a series of kid pictures.

Roach, in spite of the fact that many of his associates tried to dissuade him, went ahead, signed a half dozen average American youngsters and "Our Gang" came into existence.

Now, after almost two decades in which a new army of stars, writers and technicians have taken their place, "Our Gang" remains one of the oldest production units in motion pictures.

The unit, whose comedies are now produced by Jack Chertok for Metro-Goldwyn-Mayer Studios, has experienced a "turnover" about every five years. The current Gang consists of "Spanky" MacFarland, "Alfalfa" Switzer, "Buckwheat" Thomas, Darla Hood and Mickey Gubitosi. And their latest screen offering is "Dad For A Day."

"Dad For A Day" offers plenty of opportunity for the youngsters to celebrate their anniversary. The film shows them on a Fathers and Sons Day picnic enjoying every sort of amusement from a pie-eating contest to marble games.

The story opens with Mr. Henry having his twelfth cup of coffee for the day at Mrs. Baker's lunchroom. Henry is in love with Mrs. Baker but too bashful to tell her.

She has a young son, Mickey, who idolizes Henry. So when the Gang begins making plans for their annual Fathers and Sons Day picnic, they induce Henry to be Mickey's adopted father.

At the picnic, Henry and Mickey prove an ideal combination. They play on the winning baseball team, win the horseshoe pitching tournament, come first in the three-legged race and win the tug-of-war.

In fact the only thing they didn't win was the pie-eating contest, which went to Buckwheat by a crust.

At the end of the day, Henry is voted the Best All-Around Father, and Mickey is the proudest boy there.

That evening Henry, as usual, is sitting at Mrs. Baker's lunch counter when Mickey asks his mother why she doesn't marry Henry. "Then we'll be just one happy family," he grins.

Mrs. Baker blushes, Henry breaks down and confesses his love, and Mickey runs for the preacher.

"Our Gang" has made good in its first assignment from Cupid.

Ed Cahn directed the picture, which features Louis Jean Heydt and Peggy Shannon in addition to the Gang itself. Jack Chertok produced from a script by Hal Law and Robert McGowan.

Dad For A Day

OUR GANG

Captain Spanky's Showboat

LONG-MOUSTACHED villains, crinoline-clad heroines, big-bicepped heroes, mortgages, snowstorms and dastardly deeds! What more could one ask in the melodrama to end all melodramas. Anyway this is enough material for Our Gang, and their latest Metro-Goldwyn-Mayer comedy, "Captain Spanky's Showboat," is enough for anyone who likes his plots thick and his histrionics not exactly subtle.

When Spanky's uncle permits his nephew to use his showboat, Butch and Woim think it a good opportunity for their stage debuts. They ask Spanky to be allowed to sing, and are promptly turned down. Resentful, Butch promises to get even.

Darla and her dancing boy friends open the show with a whirlwind routine of the Gay Nineties. Next comes the great melodrama. The curtain goes up on the first act, titled "The Mortgage Is Due." To the strains of "Hearts and Flowers," Alfalfa and Muggsie, as Mom and Pop, are bemoaning the fact that the mortgage is due and alas! there is no money. Surely, they will be thrown out into the snow. Soon, Darla, as Emmeline, their daughter, and Mickey, as Chester, her beau, appear and try to ease the old folks' suffering. It is true, if nothing is done, they will end up in a snowbank.

Then, onto the scene comes Spanky, the dastardly Squire Farthingale, the villain himself. In his hands is the big mortgage, red seal and all. "Out In The Snow You Go," he tells Colonel Hemingway (Alfalfa), "if you cannot pay the mortgage. But I'll forget about the mortgage if Emmeline will be my wife."

The Colonel would rather see her dead, first — a very noble thing.

Emmeline has another idea. Why not stage a race and if Gray Beauty, her horse, beats Black Satin, the Squire's nag, neither does she have to marry him nor pay the mortgage. If her horse loses, she will have to marry him and the mortgage will be destroyed. Black Satin is sure to win, thinks Farthingale — the viper.

The race is on. First one, then the other, takes the lead. Then, the finish and the cheers and applause of the audience signify that right has triumphed. that Gray Beauty has won. The home and all that it means, including Emmeline's virtue, is saved. The play is over.

Now, the treat the audience has been waiting for is on. Alfalfa, accompanied, or so it seems, by Spanky at a player piano, is about to render (in more ways than one) "I Hear You Calling Me." In the meanwhile, Butch has kept his word about his threat. Creeping backstage, he has managed to "fix" the player piano to stick at a certain time and play that same note over and over again.

However, Leonard, whom Butch has tied up, manages to untie himself in time to repair the damaged piano. But Butch isn't through. Up in the rafters, he tries to cut a rope that would release the chandelier to fall on Alfalfa's head as he sings.

But again right triumphs. Butch cuts the wrong rope and instead of making the chandelier fall, he releases a sandbag which promptly falls on his head, knocking him out. The show is over and is a great success.

Two new gang members appear in this picture, Mickey Gubitosi, five, and Clyde Smith, four. Shirley Coates is seen as Muggsie, Alfalfa's first screen wife.

Edward Cahn directed from a script by Robert McGowan and Hal Law. Jack Chertok produced.

The selection of Leo, Jr., was the biggest national publicity stunt ever staged for a short subject. A nation-wide hunt by International Lions Clubs! The winner at Lions' international convention at Pittsburgh! Crowned at New York World's Fair! The flight to Hollywood to become the living symbol of M-G-M's superior short subjects.

THEY CAN'T HOLD LEO, JR.! He's roaring to go! Here are a few of his new shorts!

WAR! ATHENIA SUNK BY SUBMARINE

ASH CAN FLEET

Exposing secrets of submarine warfare! Timely! Thrilling! Terrific! Released Sept. 9.

45,000,000 FANS AWAIT OPENING NEW GRID SEASON

FOOTBALL THRILLS OF 1938

PETE SMITH'S annual review of U. S. gridiron classics. 176 pigskin stars in 8 breath-taking games from Coast to Coast. Release date Sept. 16.

14,000,000 BOWLERS RETURN TO ALLEYS

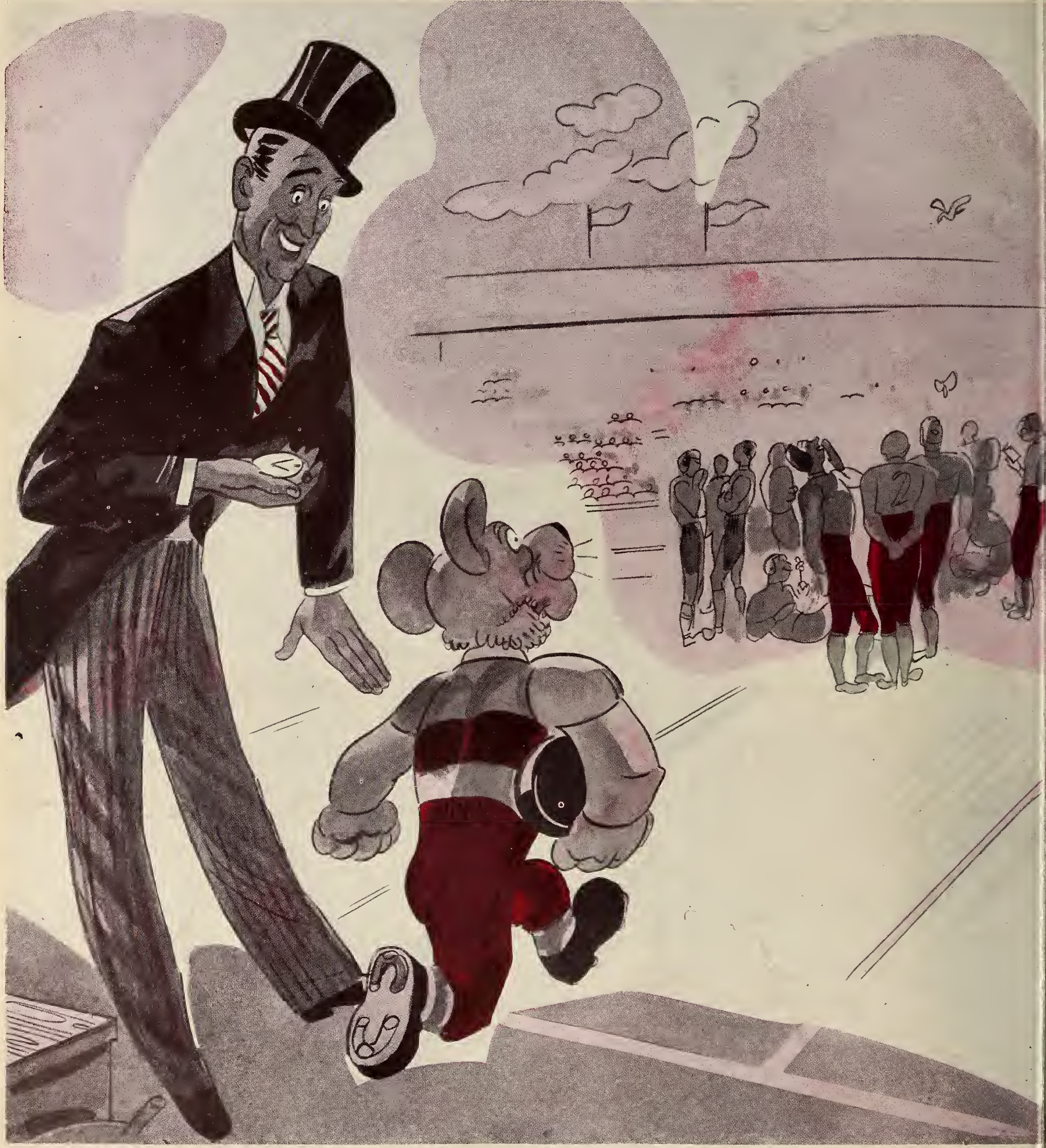
SET 'EM UP

PETE SMITH bowls 'em over with a natural for exploitation. (Remember "Strikes and Spares"!)—Release date Sept. 30.

SAFETY GROUPS LAUNCH WAR ON DRUNK DRIVER MENACE

DRUNK DRIVING

This CRIME DOES NOT PAY shocker will save lives! 1001 Tieups! Guaranteed to top "Hit and Run Driver!" Coming soon.



TEN MINUTES TO PLAY . . .

but guaranteed to wake up any audience downed by a couple of fumbling features . . . audiences cheer Leo Junior because, more often than not, his exciting shorts provide the real punch of the program—exhibitors, because they know that little Leo on the screen keeps patrons from expecting a quarterback at the box-office!

METRO-
GOLDWYN-
MAYER

SHORTS STORY

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PERIODICAL DIVISION

LET THEM PASS IN SAFETY

LEO JR'S. PRIZEWINNER . . .

THE SHORT OF THE MOMENT

DRUNK DRIVING

. . . see page 8

OCTOBER
1939

LEO JR'S LION-UP

A CONVENIENT INDEX, FOR REFERENCE PURPOSES, OF SHORT SUBJECTS WHICH HAVE APPEARED IN PREVIOUS ISSUES

CRIME DOES NOT PAY

Think First — Crime Does Not Pay now reveals the shoplifting racket showing how young girls are lured into this field, inevitably to be caught by the police. (21 mins.) *JULY-AUG.*

Help Wanted — The screen exposes the parasites who prey upon the unemployed, giving jobs to those who will kick back a part of their pay, destroying those who won't string along. (21 mins.) *MAY-JUNE*

Money To Loan — An expose of the loan shark, lowest of all criminal parasites, whose easy terms mean uneasy consequences for thousands caught in his clutches. (21 mins.) *MAR.-APR.*

While America Sleeps — Sounding the alarm against a new threat to American security, the screen exposes the startling truth about the vast spy network lurking today in every corner of the nation. (21 mins.) *MAR.-APR.*

PASSING PARADE

Unseen Guardians — The Passing Parade honors the unsung and almost unknown protectors of the public: the Postal Inspection Bureau, the Children's Home Societies and the Underwriters Inc. (11 mins.) *JULY-AUG.*

One Against The World — John Nesbitt pays tribute to Dr. Ephraim MacDowell who, in the shadow of a lynch mob's noose, performed the first major operation in medical history. (11 mins.) *JULY-AUG.*

Yankee Doodle Goes to Town — Salute to democracy! John Nesbitt dramatizes 150 years of America's progress in one thrilling reel, from the days of '76 on up to the present. (11 mins.) *MAY-JUNE*

The Giant of Norway — (formerly titled "The Man Who Couldn't Say No")—Thousands of refugees owe their very lives to Fritjof Nansen, a man who abandoned his life's dream to heed the call of duty. (11 mins.) *MAR.-APR.*

The Story That Couldn't Be Printed — John Nesbitt pays homage to an obscure newspaper publisher, John Peter Zenger, who, in 1734, printed the story which won America's cherished freedom of the press. (11 mins.) *MAR.-APR.*

Angel of Mercy — A brief biography of Clara Barton, kindly New England school-mistress who fought the ravages of war and disaster and was responsible for the creation of the American Red Cross. (10 mins.) *FEB.*

Story of Dr. Jenner — John Nesbitt's Passing Parade pays fitting tribute to the simple country doctor whose discovery of vaccination has saved untold thousands from the ravages of smallpox. (10 mins.) *FEB.*

MINIATURES

A Failure At Fifty — The screen spreads a ray of hope for the hopeless as Carey Wilson proves the point that you're a failure only if you think you are. (10 mins.) *SEPT*

The Ash Can Fleet — The Passing Parade tells the story of David Bushnell, inventor of the depth bomb, the weapon to which General Von Hindenburg attributed victory for the Allies in the World War. (11 mins.) *SEPT.*

The Greener Hills — Saga of those incurable optimists who try, try again until they succeed in making themselves rich or ridiculous. (11 mins.) *MAY-JUNE*

Hollywood Hobbies — An informal tour of the fabulous film capital featuring a galaxy of stars caught by the camera as they indulge in their favorite off-screen pastimes. (10 mins.) *MAY-JUNE*

Prophet Without Honor — Carey Wilson adds Hollywood lustre to the name Matthew Fontaine Maury, a cripple who charted ocean trade routes making travel on sea almost as safe as travel on land. (11 mins.) *MAR.-APR.*

PETE SMITH SPECIALTIES

Set 'Em Up — Laughs to spare as Pete Smith bowls audiences over with a delightful demonstration of the game which 14 million bowlers have made America's favorite indoor sport. (10 mins.) *SEPT.*

Football Thrills of 1938 — Pete Smith's annual review of U. S. gridiron classics featuring 176 pigskin stars in highlights from 8 major games from coast to coast. (10 mins.) *SEPT.*

Take A Cue — Pete Smith puts plenty of English on the sound track to describe how Charles Peterson, billiard expert puts it on the cue ball. (9 mins.) *JULY-AUG.*

Culinary Carving — Pete Smith prescribes a one-reel lesson in how to become the knife of the party. A dissertation on the art of carving, showing how proper cutting improves and stimulates appetites. (9 mins.) *MAY-JUNE*

Poetry of Nature — Back to nature goes Pete Smith to study the fauna and flora in California's famed redwood forests. Highlights are an owl fighting and eagle and a crow attacking a chicken. (8 mins.) *MAY-JUNE*

Marine Circus — Pete Smith presents a short with a porpoise — in fact lots of 'em. A fish-eye view of 1001 species of sea life. Filmed in Technicolor at Florida's famed Marine Studios. (9 mins.) *MAR.-APR.*

Radio Hams — A salute to America's amateur broadcasters whose hobby has played its part in the progress of radio and saved many lives in time of emergency. (10 mins.) *MAR.-APR.*

Heroes At Leisure — The mystery of the off-season life of the professional life-guard is solved by Pete Smith who has discovered that the guards go native down in the South Sea islands. (10 mins.) *FEB.*

ROBERT BENCHLEY

A Day of Rest — Bob Benchley digs into his garden, his attic, a game of badminton and a picnic lunch in the futile quest of a day of rest. (9 mins.) *SEPT.*

How To Eat — It's not what you eat but with whom you eat, expounds Benchley. He goes on to demonstrate the effect of the emotions on digestion and suffers an acute case of malnutrition. (10 mins.) *JULY-AUG.*

Dark Magic — Now you see him, now you don't. Baffling Bob Benchley goes in for amateur magic, finds a disappearing act in his bag of tricks which actually works—and how! (10 mins.) *MAY-JUNE*

Home Early — The screen's Prince of Perplexity learns too late that to come home early makes a husband a heel and makes his wife suspicious! (9 mins.) *MAY-JUNE*

An Hour for Lunch — Benchley sets out to show how much can be accomplished in one lunch hour, but can't get a shave, can't get a seat in a restaurant, can't avoid a salesman, can't even get back on time. (9 mins.) *FEB.*

MUSICALS

Rhumba Rhythm — Hollywood turns the cameras on itself and films the city's favorite night spot La-Conga, bringing to the screen for the first time the country's newest dance craze, the Conga. (10 mins.) *JULY-AUG.*

Somewhat Secret — It's swingtime in the movies as Hollywood's rug cutters beat it out in a musical jam session of today's terpsichorean termites. (21 mins.) *MAR.-APR.*

Happily Buried — A mad but merry musical comedy concerning the love of the presidents of rival waffle iron companies. Cast includes Anthony Allen, Benny Rubin, Rita Oehman. (20 mins.) *FEB.*

A Dream of Love —An episode in the life of the immortal Hungarian composer, Franz Liszt is unfolded while his best-known compositions are played and sung. (17 mins.) *FEB.*

M-G-M CARTOONS

Blue Danube — The legend that inspired Johann Strauss to compose his immortal melody is brought to the screen in Technicolor. *SEPT.*

One Mother's Family — A Technicolor cartoon depicting the trials and tribulations of Mother Hen whose family is a constant source of worry and anxiety. (9 mins.) *SEPT.*

The Bookworm — A Technicolor cartoon containing the chase of the century with all the villains of fiction, including Fu Manchu, Frankenstein, Dracula and many others, on the trail of a little worm. (9 mins.) *JULY-AUG.*

The Bear That Couldn't Sleep — Pity the poor bear who finds he can't hibernate because fate and the elements are constantly playing nasty tricks on him. Filmed in Technicolor. (9 mins.) *JULY-AUG.*

Goldilocks And The Three Bears — The famous fairy tale comes to the screen in Technicolor, depicting the adventures of Goldilocks in the home of the three bears. (11 mins.) *JULY-AUG.*

Art Gallery — It's art for fun's sake as the Three Little Monkeys bring the classics to life for the burning of Rome in Technicolor. (9 mins.) *MAY-JUNE*

The Little Goldfish — Depicting the plight of a little goldfish when, in his dream, he escapes from his bowl and mingles with denizens of the deep. (8 mins.) *MAR.-APR.*

OUR GANG COMEDIES

Dad For a Day — It takes all the wiles of Spanky, Alfalfa and the rest of "Our Gang" and a Father and Son's Day picnic to teach a bashful bachelor how to propose. *SEPT.*

Captain Spanky's Showboat — Villains, heroes, heroines, snowstorms and dastardly deeds dot Our Gang's latest theatrical venture, with "Butch" adding his touch of real villainy. (11 mins.) *SEPT.*

Dog Daze — The Gang accidentally gets mixed up in a "pet-napping" crime wave and are almost thrown in jail. But thanks to a kind hearted cop everything is straightened out. (11 mins.) *JULY-AUG.*

Auto Antics — The entire gang is entered in a soap-box derby. Butch, the villain, "fixes" Spanky's and Alfalfa's "rocket" car so that it will be sure to lose. But as usual, he is the victim of his own machinations. (10 mins.) *JULY-AUG.*

Cousin Wilbur — Alfalfa's cousin looks like a sissy and can't command much respect. But his fists are strong and his mind is sound and he punches his way to the presidency of the Gang's insurance company. (10 mins.) *MAY-JUNE*

Joy Scouts — Against the advice of some boy scouts, the Gang goes on a camping trip and spends some uncomfortable hours in the great outdoors. But the scouts, bless 'em, come to their rescue. (10 mins.) *MAY-JUNE*

Duel Personalities — Alfalfa, while under a hypnotist's influence, challenges Butch to a duel over Darla. Both lose their nerve and decide to use cap pistols. Darla deserts them both. (10 mins.) *MAR.-APR.*

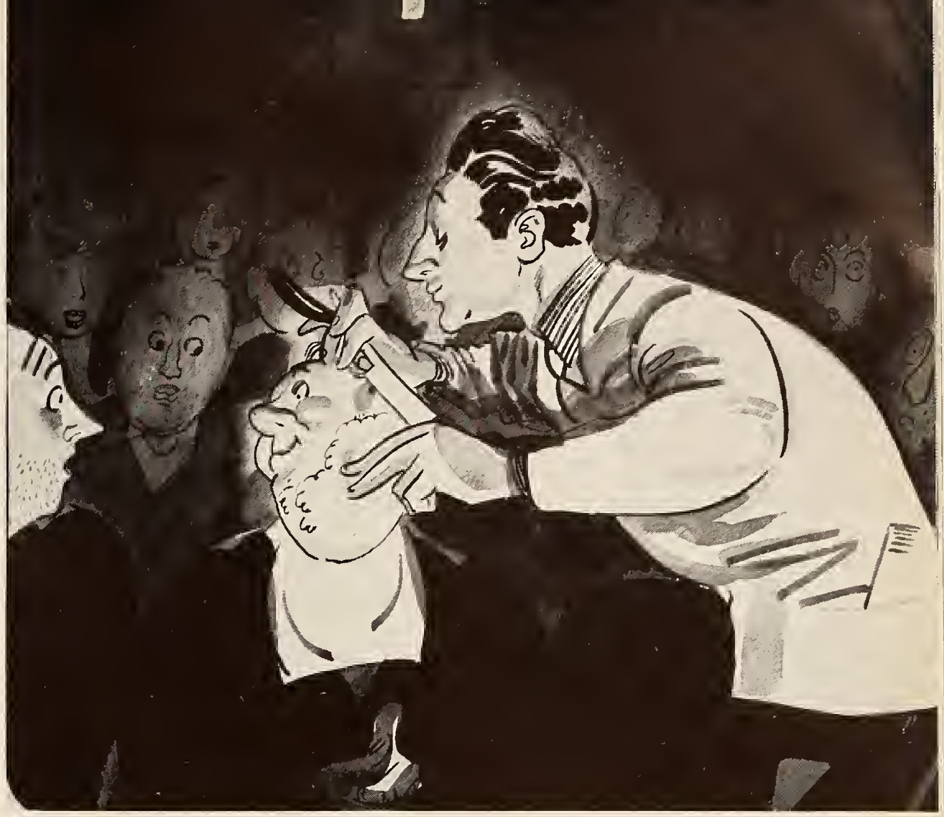
FITZPATRICK TRAVELTALKS

A Day On Treasure Island — FitzPatrick offers a pictorial treat in Technicolor of the startling wonders at the Golden Gate International Exposition on San Francisco's famed Treasure Island. (11 mins.) *SEPT.*

Ancient Egypt — FitzPatrick depicts the beautiful and historically famous places in Egypt, giving special attention to the Pyramids, the Sphinx, the Valley of the Kings and the Temple of Luxor. (8 mins.) *JAN.*

If the reader will pause a minute and direct his mind back in search of film features that gave him pleasure, he will be astonished, I think, by the number of memorable pictures that are identified as short subjects. Inevitably the appraisal will reveal that most of the shorts will be those from Metro's studios.

—JIMMY LOVELL,
Dallas Times-Herald



Sorry, but there's never time to shave after these double features!

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OCTOBER 1939

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ENTIRE CONTENTS OF THIS PUBLICATION AVAILABLE FOR REPRODUCTION IN WHOLE OR IN PART . . . ADDRESS ALL COMMUNICATIONS TO THE EDITOR

Editorial Advisory Board: HOWARD DIETZ • S. F. SEADLER
HOWARD STRICKLING • OSCAR A. DOOB • HERBERT MORGAN

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SEE THE WORLD BEFORE YOU LEAVE IT

Fitzpatrick

BY SARA BOYNOFF

Reprinted from Los Angeles Daily News

"I HAD ALWAYS wanted to see the world, so it was a case of going into the navy or doing this," said James A. FitzPatrick, M-G-M's famed travelog-traveltalk man. After 10 years and three times around the world he is finally settling down to something resembling a permanent homestead in Beverly Hills, hopes to be able to spend more than three months per annum in his native land.

If there is any photogenic country where he has not been, FitzPatrick doesn't know about it. The wanderlust is still strong within him, but much of the "kick" has been taken out of travel because the inception of color photography necessitates heavier equipment.

"Before I could ride around in a ricksha with a small camera and photograph the people as they really are. Now, by the time we mount our cameras great crowds have collected, the natives stand around and look silly or shy and it's hard to get the right atmosphere."

FitzPatrick frankly admits that his objective has been to romanticize travel, to present its more glamorous aspects and to stay away from the "grim realities." Thus he has been more interested in native customs, local color, historical sites and beautiful sunsets; a short, comfortable, vicarious excursion for millions of theatre goers.

In line with the United States' current and growing interest in the sister republics of this hemisphere, FitzPatrick plans to devote a series of "shorts" to South and Central America, Mexico, Alaska, Canada and even this country. Film for some of these has already been "shot" (FitzPatrick is now cutting them) and the Alaska venture gets underway in the near future.

"It's not only worthy propaganda, but also enlightening, because I think people know less about the neighboring countries than they do about Europe."

Tritest questions ever asked a world traveler — and one that is always asked — is "What was your most exciting adventure?"

"Well," says Fitzpatrick, "there was the time we flew from Cairo to Amsterdam in a day. Over Persia we ran into a terrific storm. Radio and beam were cut by the storm and the pilot decided to duck back to the British emergency field rather than try to make Bagdad. It was the most horrible bouncing around and we all thought our hour had struck.

"In fact, the army officer who was traveling with us handed me a bottle of brandy and said with true British calm, 'Well, let's have a last toast.' Just then the plane did a triple drop and I passed out. When I came to we were still flying and by some miracle landed at the airfield. We staggered out and were met by some army officers who took us in to dinner while the engineer checked the plane.

"He later went up to the pilot and said, 'Do you know how much petrol you had left, sir?' 'How much?' asked the pilot. 'One quart, sir.'

"After dinner we calmed down a bit, and as we were being escorted to the small theatre where a film was being shown, I was surprised to hear my own voice shouting to me. By a strange coincidence they were screening a short about Tibet I had made two years before. It had certainly been an exciting day."

FitzPatrick, who seems to have had his quota of hazardous flying experience, tells of the time he was crossing the English channel and looked out the window in time to see one of the motors go dead. The assistant pilot walked into the cabin and said, "There's nothing to worry about. We're turning back to Croyden." The plane, because of a dead motor, was tilted at a slightly lopsided angle and the passengers were suffering as openly as Britishers permit themselves to suffer.

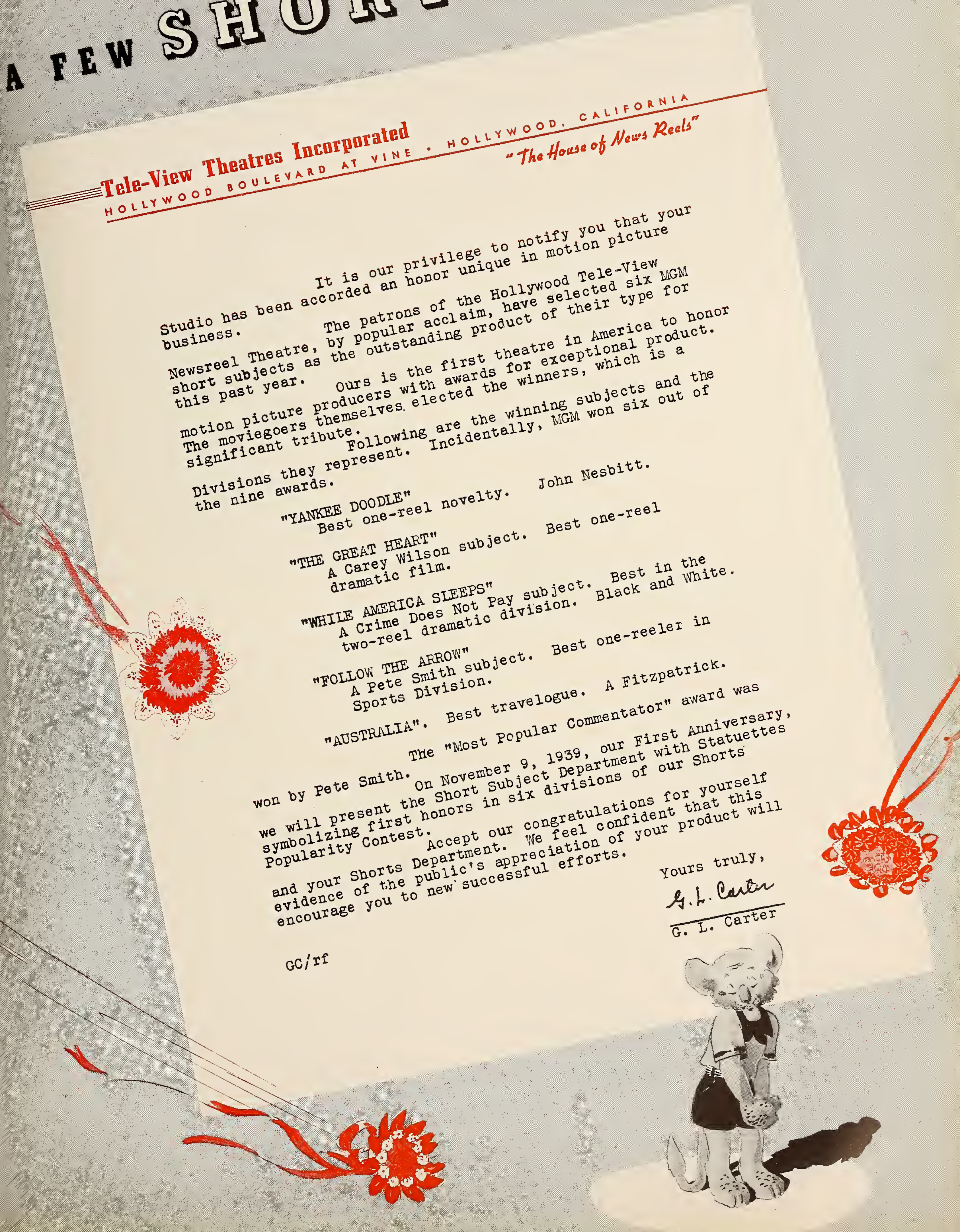
The plane staggered into Croyden and the passengers limply left the cabin to be met by an attendant who said, "Another plane will be ready soon, in the meantime you are invited to have coffee — at the company's expense, of course."

"The hell with coffee, we want brandy," said the passengers.

"It was 9 o'clock in the morning," said FitzPatrick, "and we drank brandy until the new plane was warmed up and ready to take off. By that time we would have flown in anything."

It was FitzPatrick who, in 1928, innovated the off-stage voice over the protests of producers and distributors who believed the audience would only be baffled by a voice whose owner it couldn't see. A successful demonstration of the technique convinced the nonbelievers that it could be done, and the system has since been universally adopted.

A FEW SHORT WORDS FROM



Tele-View Theatres Incorporated
HOLLYWOOD BOULEVARD AT VINE • HOLLYWOOD, CALIFORNIA
"The House of News Reels"

It is our privilege to notify you that your Studio has been accorded an honor unique in motion picture business.

The patrons of the Hollywood Tele-View Newsreel Theatre, by popular acclaim, have selected six MGM short subjects as the outstanding product of their type for this past year.

Ours is the first theatre in America to honor motion picture producers with awards for exceptional product. The moviegoers themselves elected the winners, which is a significant tribute.

Following are the winning subjects and the Divisions they represent. Incidentally, MGM won six out of the nine awards.

"YANKEE DOODLE"
Best one-reel novelty. John Nesbitt.

"THE GREAT HEART"
A Carey Wilson subject. Best one-reel dramatic film.

"WHILE AMERICA SLEEPS"
A Crime Does Not Pay subject. Best in the two-reel dramatic division. Black and White.

"FOLLOW THE ARROW"
A Pete Smith subject. Best one-reeler in Sports Division.

"AUSTRALIA". Best travelogue. A Fitzpatrick.

The "Most Popular Commentator" award was won by Pete Smith.

On November 9, 1939, our First Anniversary, we will present the Short Subject Department with Statuettes symbolizing first honors in six divisions of our Shorts Popularity Contest.

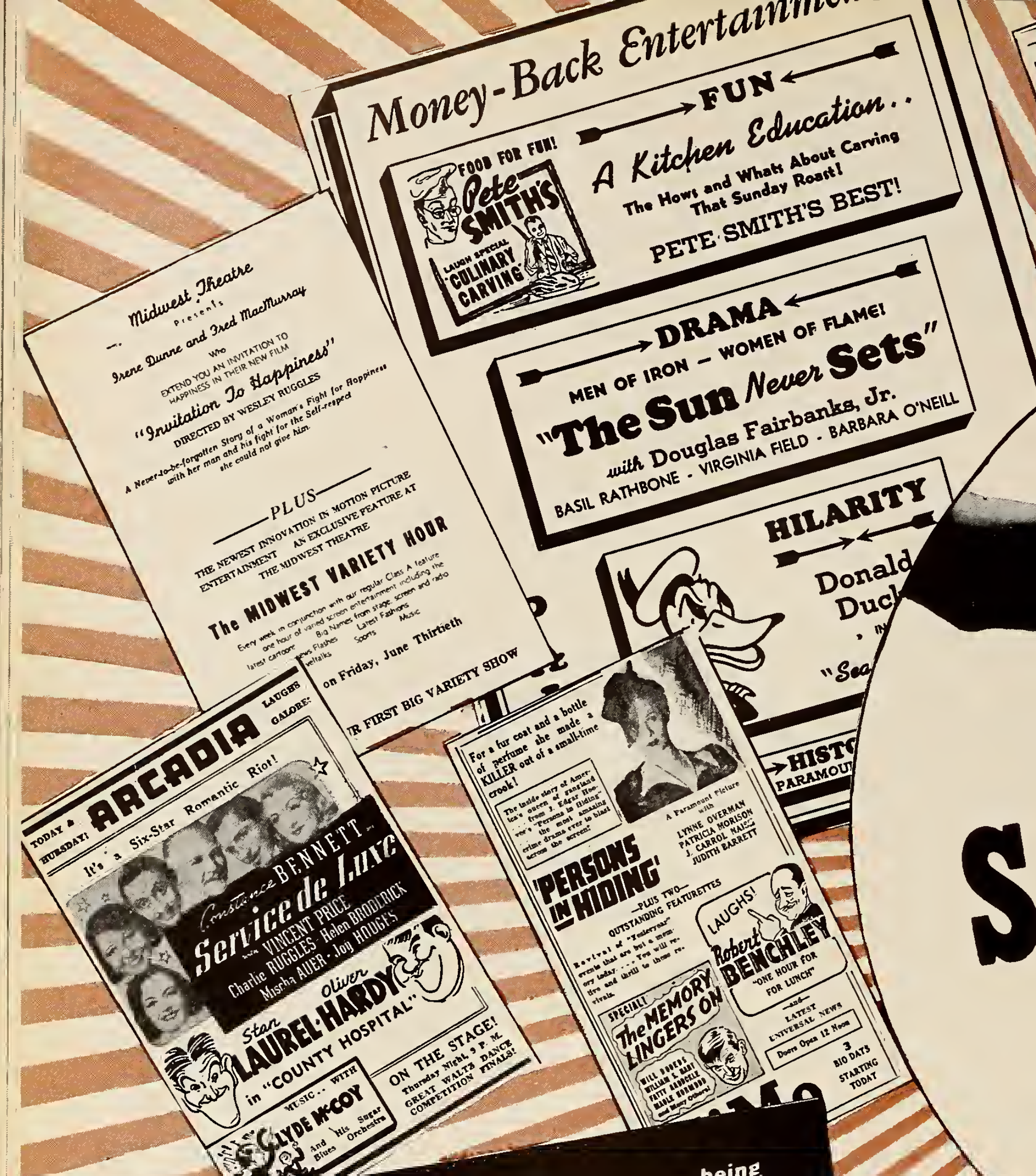
Accept our congratulations for yourself and your Shorts Department. We feel confident that this evidence of the public's appreciation of your product will encourage you to new successful efforts.

Yours truly,

G. L. Carter

G. L. Carter

GC/rf



Midwest Theatre
Presents
Irene Dunne and Fred MacMurray
Who
EXTEND YOU AN INVITATION TO HAPPINESS IN THEIR NEW FILM
"Invitation To Happiness"
DIRECTED BY WESLEY RUGGLES
A Never-to-be-forgotten Story of a Woman's Fight for Happiness with her man and his fight for the Self-respect she could not give him.

PLUS
THE NEWEST INNOVATION IN MOTION PICTURE ENTERTAINMENT AN EXCLUSIVE FEATURE AT THE MIDWEST THEATRE
The MIDWEST VARIETY HOUR
Every week in conjunction with our regular Class A feature one hour of varied screen entertainment including the latest cartoons, News Flashes, Big Names from stage, screen and radio, Sports, Latest Fashions, Music, Traveltalks
on Friday, June Thirtieth
R FIRST BIG VARIETY SHOW

Money-Back Entertainm

FUN
FOOD FOR FUN! Pete Smith's LAUGH SPECIAL "CULINARY CARVING"
A Kitchen Education..
The Hows and Whats About Carving That Sunday Roast!
PETE SMITH'S BEST!

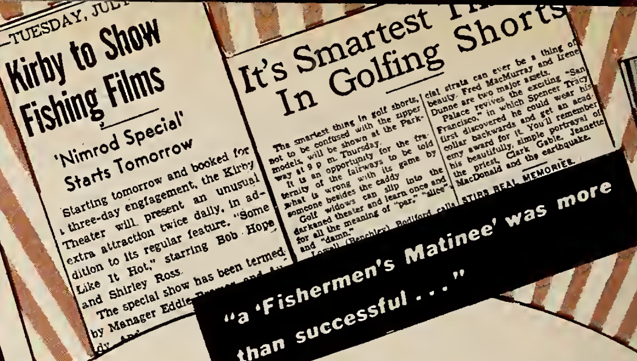
DRAMA
MEN OF IRON — WOMEN OF FLAME!
"The Sun Never Sets"
with Douglas Fairbanks, Jr.
BASIL RATHBONE · VIRGINIA FIELD · BARBARA O'NEILL

HILARITY
Donald
Duc
"Sea

HISTO
PARAMOU

TODAY & HURSDAY!
ARCADIA
LAUGHS GALORE!
It's a Six-Star Romantic Riot!
Constance BENNETT
Service de Luxe
with VINCENT PRICE
Charlie RUGGLES · Helen BRODERICK
Mischa AUER · Joy HODGES
Stan LAUREL · Oliver HARDY
in "COUNTY HOSPITAL"
MUSIC.. WITH
CLYDE McCOY
And His Sugar Blues Orchestra
ON THE STAGE!
Thursday Night, 9 P. M.
GREAT WALTZ DANCE COMPETITION FINALS!

For a fur coat and a bottle of perfume she made a KILLER out of a small-time crook!
The inside story of America's queen of gangland . . . from J. Edgar Hoover's "Persons in Hiding" . . . the most amazing crime drama ever to blast across the screen!
A Paramount Picture
with
LYNNE OVERMAN
PATRICIA MORISON
J. CARROL NAISH
JUDITH BARRETT
'PERSONS IN HIDING'
—PLUS TWO—
OUTSTANDING FEATURETTES
Revival of "Yesteryear" events that are but a memory today. . . . You will relive and thrill to these revivals.
SPECIAL!
The MEMORY LINGERS ON
WILL ROGERS
WILLIAM S. HART
FATTY ARBUCKLE
MABLE NORMAND
and Many Others!
LAUGHS!
Robert BENCHLEY
"ONE HOUR FOR LUNCH"
—and—
LATEST UNIVERSAL NEWS
Doors Open 12 Noon
3 BIG DAYS STARTING TODAY



—TUESDAY, JUL

Kirby to Show Fishing Films

'Nimrod Special' Starts Tomorrow

Starting tomorrow and booked for a three-day engagement, the Kirby Theater will present an unusual extra attraction twice daily, in addition to its regular feature, "Some Like It Hot," starring Bob Hope and Shirley Ross.

The special show has been termed by Manager Eddie

It's Smartest Th In Golfing Shorts

The smartest thing in golf shorts, not to be confused with the zipper models, will be shown at the Parkway at 9 p. m. Thursday.

It is an opportunity for the fraternity of the fairways to be told what is wrong with its game by someone besides the caddy.

Golf widows can slip into the darkened theater and learn once and for all the meaning of "par," "slice" and "damn."

Lowell (Benchley) Bedford calls

cial strata can ever be a thing of beauty. Fred MacMurray and Irene Dunne are two major assets.

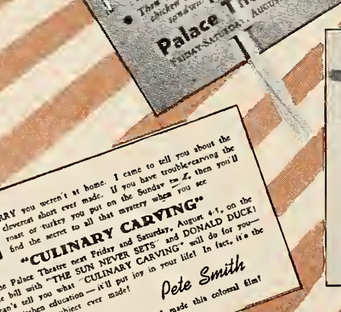
Palace revives the exciting "San Francisco," in which Spencer Tracy first discovered he could wear his collar backwards and get an academy award for it. You'll remember his beautifully, simple portrayal of the priest, Clark Gable, Jeanette MacDonald and the earthquake.

STIRS REAL MEMORIES

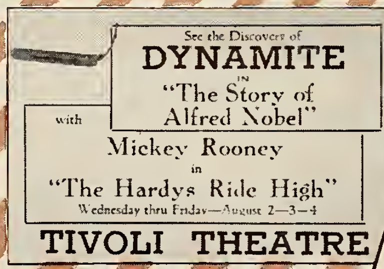
"a 'Fishermen's Matinee' was more than successful . . ."

SHORT

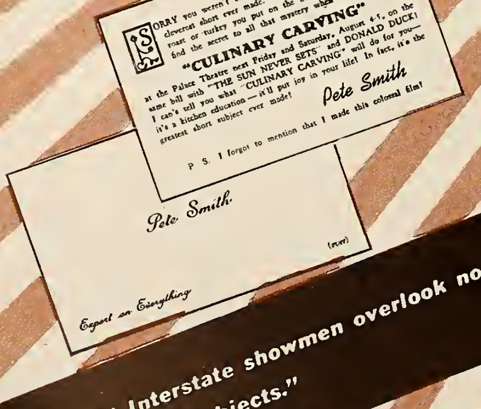
"Shorts billed equally with the feature . . . are being successfully played in both A and B theatres . . ."



Ain't this Good ???????
But you ain't seen nothing good 'til you see
PETE SMITH'S
'Culinary Carving'
It's A Kitchen Education!
Then you can prove that you'll carve chicken and... perfect... sandwiches...
Palace Theatre
FRIDAY-SATURDAY, AUGUST 4-5



See the Discovers of
DYNAMITE
in
"The Story of Alfred Nobel"
with
Mickey Rooney
in
"The Hardys Ride High"
Wednesday thru Friday—August 2—3—4
TIVOLI THEATRE



SORRY you weren't at home. I came to tell you about the cleverest short ever made. If you have trouble carving the roast or turkey you put on the Sunday table, then you'll find the secret to all that mystery when you see

"CULINARY CARVING"

at the Palace Theatre next Friday and Saturday, August 4-5, on the same bill with "THE SUN NEVER SETS" and DONALD DUCK! I can't tell you what "CULINARY CARVING" will do for you—it's a kitchen education—it'll put joy in your life! In fact, it's the greatest short subject ever made!

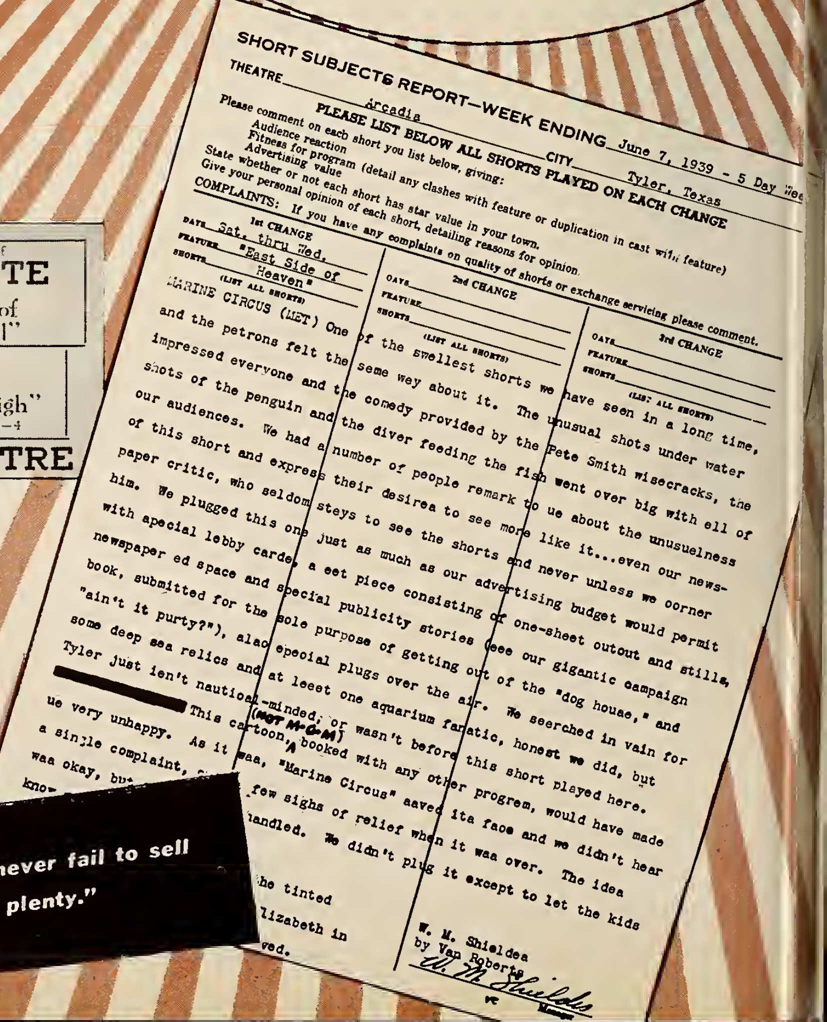
Pete Smith

P. S. I forgot to mention that I made this colossal film!

Pete Smith
(over)
Expert on Everything

"Ever alert Interstate showmen overlook no sales angles on short subjects."

"... one hundred and thirty managers never fail to sell shorts for all they are worth—which is plenty."



SHORT SUBJECTS REPORT—WEEK ENDING June 7, 1939 - 5 Day Wee

THEATRE Arcadia CITY Tyler, Texas

PLEASE LIST BELOW ALL SHORTS PLAYED ON EACH CHANGE

Please comment on each short you list below, giving:
Audience reaction
Fitness for program (detail any clashes with feature or duplication in cast with feature)
Advertising value
State whether or not each short has star value in your town.
Give your personal opinion of each short, detailing reasons for opinion.
COMPLAINTS: If you have any complaints on quality of shorts or exchange servicing please comment.

1st CHANGE	2nd CHANGE	3rd CHANGE
DATE Sat. thru Wed.	DATE	DATE
FEATURE "East Side of Heaven"	FEATURE	FEATURE
SHORTS (LIST ALL SHORTS)	SHORTS (LIST ALL SHORTS)	SHORTS (LIST ALL SHORTS)

MARINE CIRCUS (MGM) One of the swellest shorts we have seen in a long time, and the patrons felt the same way about it. The unusual shots under water impressed everyone and the comedy provided by the Pete Smith wisecracks, the shots of the penguin and the diver feeding the fish went over big with all of our audiences. We had a number of people remark to us about the unusualness of this short and express their desire to see more like it...even our newspaper critic, who seldom stays to see the shorts and never unless we corner him. We plugged this one just as much as our advertising budget would permit with special lobby cards, a set piece consisting of one-sheet cutout and stills, newspaper ad space and special publicity stories (see our gigantic campaign book, submitted for the sole purpose of getting out of the "dog house," and "ain't it purty?"), also special plugs over the air. We searched in vain for some deep sea relics and at least one aquarium fanatic, honest we did, but Tyler just isn't nautical-minded, or wasn't before this short played here.
[redacted] This cartoon, (NOT M-G-M) booked with any other program, would have made us very unhappy. As it was, "Marine Circus" saved its face and we didn't hear a single complaint, ... few sighs of relief when it was over. The idea was okay, but ... handled. We didn't plug it except to let the kids know ... the tinted ... lizabeth in ... ved.

W. M. Shields
by Van Roberts
W. M. Shields
Manager

TUES.-WED.
5 BIG UNITS
MORE THAN 2 HRS. OF FINE ENTERTAINMENT
Exposing the SPY activities in U.S.A.
WHILE AMERICA SLEEPS
Color Cruise
REPUBLIC of PANAMA
NEWS
ZENOBIA
Oliver Hardy
Billie Burke
Harry Langdon
Alice Brady
KINGS!
COLOR CARTOON
THE LITTLE GOLDFISH
HE SWAM AND HE SWAM AND HE SWAM AND.....?

"Interstate is booking, billing and selling shorts to enhance a program . . ."

IRCUIT

Besa Short

offers a few short words of wisdom straight from Interstate, the "short" circuit that has become the talk of the industry

EXPERIMENTATION with short subjects is no longer necessary. Their production, their potency at the box office and their value as an important part of entertainment on the well planned screen program is now unquestioned. They have settled down on a solid berth, and no showman worthy of the name disregards them.

We, at Interstate, are fully cognizant of the obvious importance of a product into which is poured hundreds of thousands of dollars each year; we have likewise recognized the support of short subjects from patrons in any type theatre, we feel that the patron definitely recognizes the enormous improvement that has been made in short subjects in recent years as something unparalleled in the film studios today. The producer, ourselves and the patrons seem, therefore, agreed that short subjects can make or mar a program. And long ago we have realized that they do reflect at the box office — particularly in the Southwest and other locales not beset with the double feature evil.

No other film property has the latitude and elasticity in booking as has the short subject. Surrounding programs can be tailor-made to complement the feature picture, to add variety or to furnish an atmospheric prologue, all with the adroit booking of short subjects.

The short subject, from our point of view, having arrived at its proper place in entertainment and box office importance, on the screen program, is now matriculating into a special field. At the moment, we have set up classifications into which short subjects are being put — the "All-Shorts Program," with or without a feature; the "Shorts Billed Equally With The Feature," and the program with Short Subjects billed prominently *over* the feature picture. These programs are being successfully played in both "A" and "B" theatres as well as subsequent runs on both preferred and midweek time.

Interstate Theatres, Inc., of Texas and New Mexico, Griffith Theatres in Texas and Oklahoma and Jefferson Theatres in Texas are reaping extra box office harvests and adding distinction to their programs by careful selection of shorts and by presenting these special types of short subject programs.

Interstate has played All Short Subject programs in Albuquerque, Dallas, Austin and Temple with great success without a feature picture. Name shorts have been booked on a program that will run about an hour and a half and have been sold as a novelty. Most recent All Short Subject program was played in the Melrose Theatre, Dallas, *without a feature,* and tripled receipts over the usual return on this change. However, we have found that the All Shorts program is a novelty and should not be used more than once a month, if that often.

Standard Theatres' manager, Spence Pierce, Midwest Theatre, Oklahoma City, recently introduced his Midwest Variety Hour, in which he supplemented the feature with a series of important short subjects. Sold with an inexpensive campaign, this short subject idea more than doubled the receipts, and this has become a weekly feature of the theatre. Latest reports show an increasing interest and support.

Interstate's Col. Arthur Esberg, Albuquerque City Manager, books and bills shorts over the feature with unfailing success at the Kimo.

Bill Hellums at Interstate's Capitol, Austin, Texas, is another manager who has repeatedly sold shorts over the feature and made them pay.

J. E. Unger, Temple, Texas, has cured an ailing Tuesday-Wednesday change by booking outstanding short subjects—at least four—and billing them over his feature. This has become a definite policy because of patron interest and demand for good short subjects.

These are only a few examples of how the Southwest in general and Interstate in particular is booking, billing and selling shorts to enhance a program and to serve as novel specialties for screen entertainment.

Ever alert Interstate showmen overlook no sales angles on short subjects. Examples are Wally Akin's campaign on Metro's color cartoon "The Little Goldfish" which crashed page one in all local newspapers and caused a near riot in local five and ten cent stores where goldfish are sold. Abeline, a college town, was hard hit by Wally's guppie gulping contest for the fish eating students because Wally used the campaign on the cartoon at the height of the fish-eating craze.

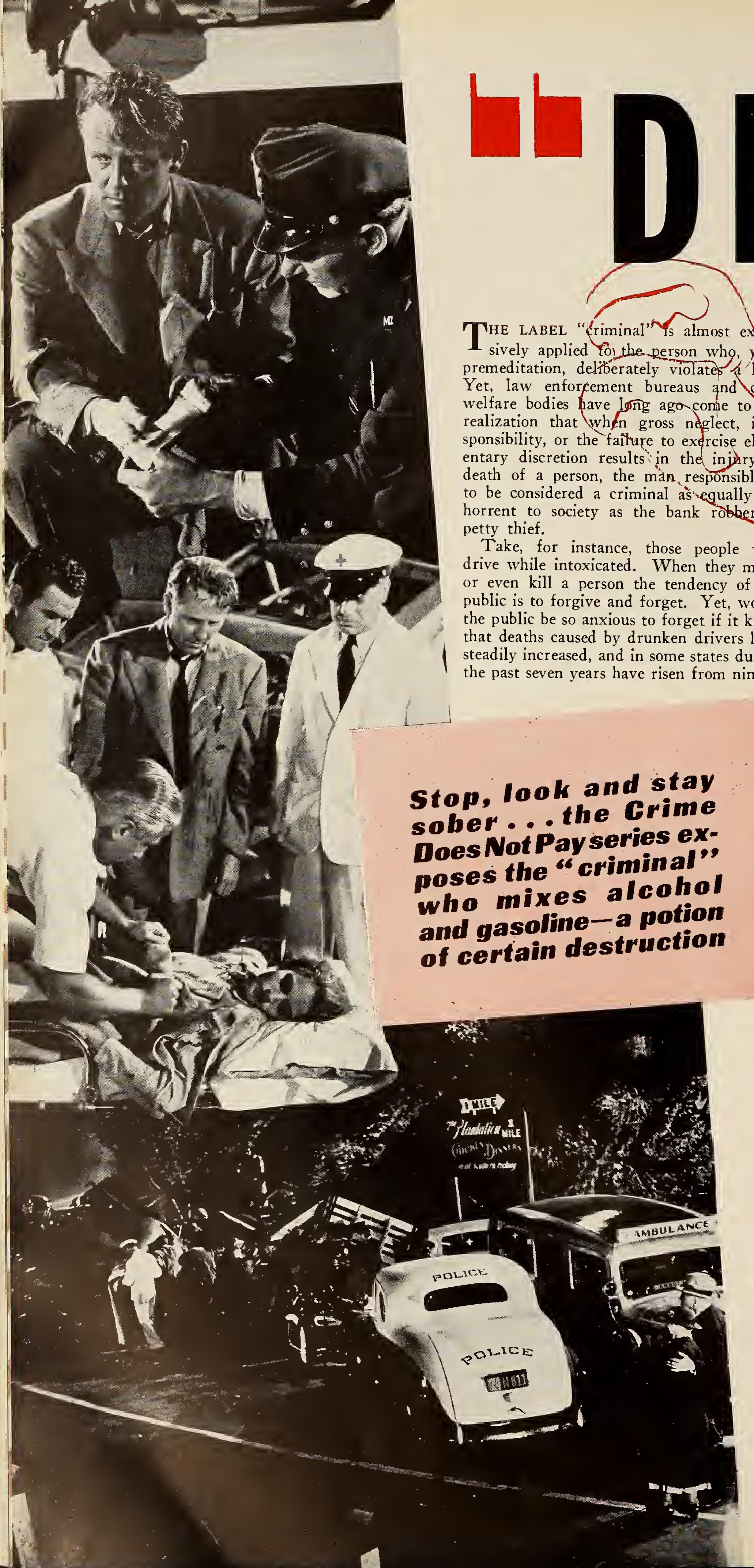
Eddie Bremer, in Houston's downtown Kirby Theatre, booked an array of outstanding fishing subjects and held a "Fisherman's Matinee" for three days which was more than successful. Fishermen in town, of whom there are thousands, want more.

Lowell Bodiford, Fort Worth, recognized his town as a golf town. He booked a series of golf shorts and had a "Golf Matinee." There was lots of publicity, and numerous repeat tickets were sold to the golfers who wanted to study the technnique of the great masters of golf. Bodiford's latest is a special "Football Matinee" scheduled for the opening of the football season, at which time he will play a series of Football Shorts.

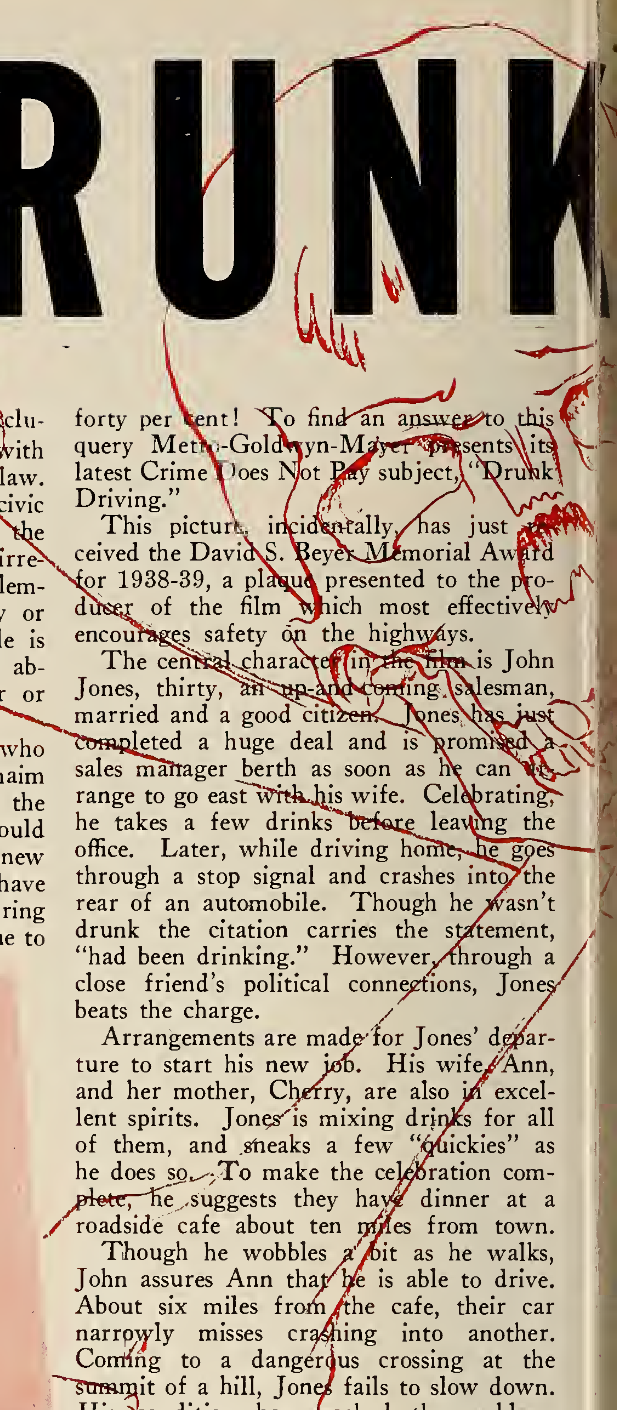
Francis Barr, Dallas, in Interstate's downtown Melba, used Metro's "Money To Loan," of the Crime Does Not Pay series, for a tie-in campaign with local newspapers and radio on a city-wide drive against loan sharks.

All-Western programs are popular in Houston neighborhood houses and in Amarillo's downtown Rialto Theatre. A Western feature is surrounded by an All-Western Short Subjects program which, invariably, makes for record breaking Saturdays.

The Southwest is leading the Short Subject Parade, and Interstate has the unprecedented reputation of having each and every one of its one hundred and thirty managers devoted Short Subject fans who never fail to sell Shorts for all they are worth — which is plenty!



"DRUNK



THE LABEL "criminal" is almost exclusively applied to the person who, with premeditation, deliberately violates a law. Yet, law enforcement bureaus and civic welfare bodies have long ago come to the realization that when gross neglect, irresponsibility, or the failure to exercise elementary discretion results in the injury or death of a person, the man responsible is to be considered a criminal as equally abhorrent to society as the bank robber or petty thief.

Take, for instance, those people who drive while intoxicated. When they maim or even kill a person the tendency of the public is to forgive and forget. Yet, would the public be so anxious to forget if it knew that deaths caused by drunken drivers have steadily increased, and in some states during the past seven years have risen from nine to forty per cent! To find an answer to this query Metro-Goldwyn-Mayer presents its latest Crime Does Not Pay subject, "Drunk Driving."

This picture, incidentally, has just received the David S. Beyer Memorial Award for 1938-39, a plaque presented to the producer of the film which most effectively encourages safety on the highways.

The central character in the film is John Jones, thirty, an up-and-coming salesman, married and a good citizen. Jones has just completed a huge deal and is promised a sales manager berth as soon as he can arrange to go east with his wife. Celebrating, he takes a few drinks before leaving the office. Later, while driving home, he goes through a stop signal and crashes into the rear of an automobile. Though he wasn't drunk the citation carries the statement, "had been drinking." However, through a close friend's political connections, Jones beats the charge.

Arrangements are made for Jones' departure to start his new job. His wife, Ann, and her mother, Cherry, are also in excellent spirits. Jones is mixing drinks for all of them, and sneaks a few "quickies" as he does so. To make the celebration complete, he suggests they have dinner at a roadside cafe about ten miles from town.

Though he wobbles a bit as he walks, John assures Ann that he is able to drive. About six miles from the cafe, their car narrowly misses crashing into another. Coming to a dangerous crossing at the summit of a hill, Jones fails to slow down. His condition has reached the reckless, bravado stage that inevitably comes with inebriation. Coming over the other side of the hill are a farmer, his wife and child, returning home from a hard day's work. They are singing as they go, but at the summit of the hill the cars collide with a terrific impact.

Minutes later, when ambulances and the police arrive, they discover that the farmer, his wife, and Jones' mother-in-law are dead. The child is cut very badly and will be scarred for life. Ann is removed to the hospital for an immediate operation in an effort to save her life. Tests are taken of Jones' blood which reveal a high alcoholic content. He is indicted and convicted of manslaughter. Although his wife's life is saved, it is at the expense of both her legs, which have to be amputated.

Richard G. Purcell, who enacted the lead in a recent "Crime" subject, "While America Sleeps," and Jo Ann Sayers portray the leading roles. David Miller directed from a script by Karl Kamb. Jack Chertok produced.

Stop, look and stay sober . . . the Crime Does Not Pay series exposes the "criminal" who mixes alcohol and gasoline—a potion of certain destruction

DRIVING

PLANT These Stories
In Local Papers!

PUBLICITY NEWS

EXTRA Publicity
Means Extra Profits

FOUR COCKTAILS COST THREE LIVES

Film Offers Powerful Object Lesson In Dangers of Driving "Under Influence"

"If you drive, don't drink; if you drink, don't drive!"

This is the lesson Capitol Theatre audiences will learn from "Drunk Driving," a two-reel tirade against an ever-increasing evil which today takes a total of nine percent of the nation's annual 32,400 fatalities on the highway.

Demonstrating the usefulness of the motion picture screen as a powerful and far-reaching propaganda medium, "Drunk Driving" is one of M-G-M's Crime Does Not Pay Series, which chief G-Man J. Edgar Hoover has commended for "performing a most valuable service in marshalling the forces which are so necessary in curbing crime." Produced to co-operate with the current campaign being directed against drunken driving by such groups as the National Safety Council, Automobile Manufacturers Association, Institute of Traffic Engineers, National Conservation Bureau, Association of Motor Vehicle Administrators, American Automobile Association, "Drunk Driving" has received this year's David S. Beyer Memorial Award which is presented annually by the Motion Picture Traffic Safety Committee to the producers of the film which most effectively encourages safety on the highways.

To prove the adage that alcohol and gasoline do not mix, "Drunk Driving" reveals that on four cocktails, alertness, hand and eye coordination and reaction time drop as much as forty percent. Dramatizing a typical case record taken from police files, the film characterizes the drunken driver as a criminal more despicable than the common thief.

TIPSY DRIVERS MUST BE DRUNK SCIENTIFICALLY

Screen Shows How Chemical Methods Replace Old Breath and Walking Tests In Drunk Driving Arrests

Chosen at this year's National Safety Congress as the winner of the David S. Beyer Memorial Award for the film which most effectively encourages safety on the streets and highways, M-G-M's two-reeler "Drunk Driving," demonstrates new scientific methods now in use in many cities to combat this rapidly increasing menace.

According to scientific research conducted by physicians and the International Association of Police Chiefs in specific areas, hospital figures reveal that 47 percent of drivers involved in personal injury accidents were found to have been drinking; 25 percent of the drivers so involved had over 1 part alcohol to 1,000 parts of blood and 14 percent had over 1 and one-half parts. According to these experts, it takes 1 and one-half parts to be considered conclusively "driving under the influence" from a legal standpoint.

As a result of a chemical test which reveals the high alcoholic content of his blood, the defendant in the film is indicted and convicted of manslaughter. This type of laboratory examination is gradually replacing former methods where state and extent of intoxication was determined merely by police officers testing the accused's breath and observing him walk a straight line.

A Devil As A Drinker?—A Danger As A Driver! Film Proves Adage That Gas And Alcohol Won't Mix!

When you're a devil as a drinker, you're apt to be a danger as a driver.

This is true according to statistics presented by the National Safety Council in its current campaign against drunken driving. Further figures reveal that anything from 1% to 6% alcohol content in the body fluids will create a condition of confusion, when you're "dizzy and delirious"—followed by a "dazed and dejected" stupor—and finally a "dead drunk" coma. The attempt to drive a car in any of these foregoing stages has resulted in as much as 30% of the total number of automobile accidents in some states. And in many cases, the lives of the drivers themselves have been irreparably ruined.

Metro-Goldwyn-Mayer brings a dramatic test case to the screen in its two-reeler "Drunk Driving," winner of the David S. Beyer Memorial Award presented by the National Motion Picture Traffic Safety Committee to the film which most effectively encourages safety on the streets and highways. In a factual manner, the film depicts a young "criminal" who kills three innocent strangers, takes the life of his mother-in-law and wrecks the health of his own wife. He, consequently, is indicted and convicted of manslaughter.

HOLLYWOOD JOINS SAFETY CRUSADE

New Film Points To Drunken Driver As A Criminal More Contemptible Than Common Thief

Joining with safety groups and law enforcement agencies in the war being waged against the drunken driver, Hollywood has issued a stirring screen indictment of the menace which last year alone claimed a toll of over a hundred thousand killed and injured on United States streets and highways.

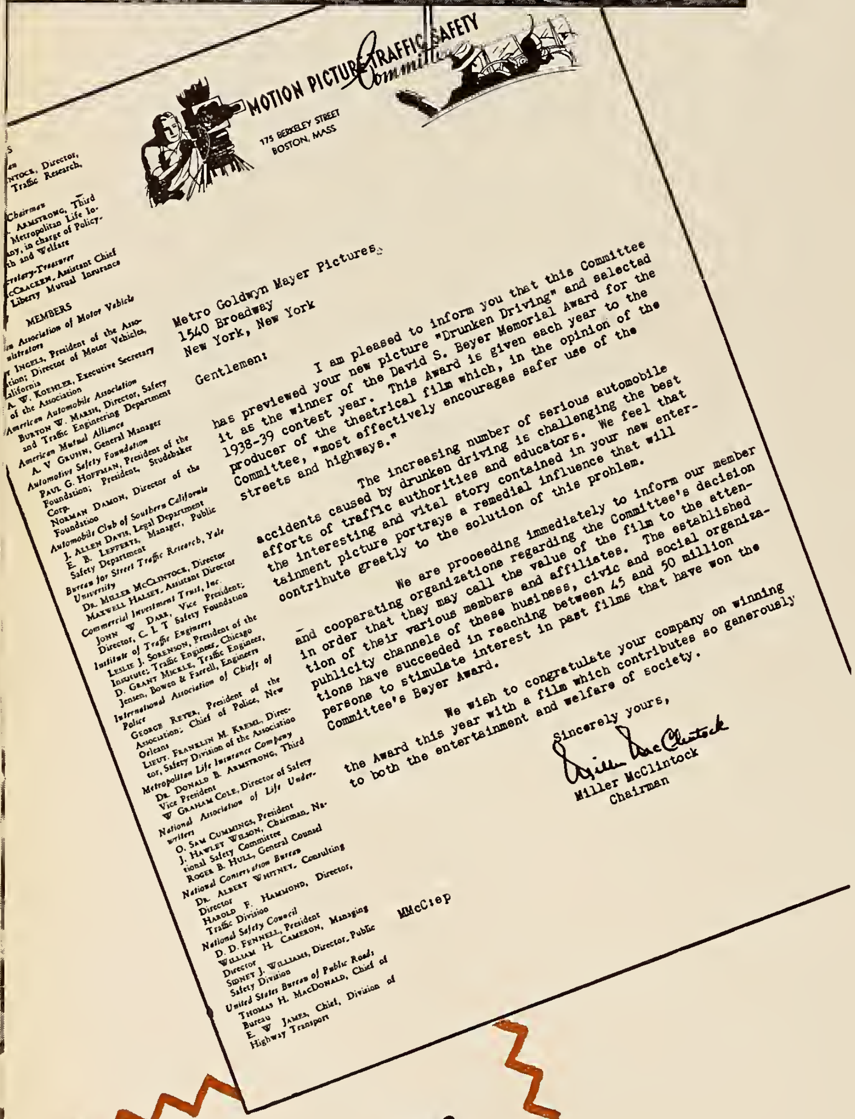
Titled "Drunk Driving" and scheduled for showing beginning Friday at the Capitol Theatre, the film was awarded the David S. Beyer Memorial Award for the theatrical film which most effectively encourages safer use of the streets and highways, at this year's National Safety Congress at Atlantic City in October.

Officials of the Motion Picture Traffic Safety Committee, donors of the plaque, describe the film as a powerful object lesson designed to jolt audiences into a realization of the alarming scope and significance of the problem and the urgency of stringent measures to combat it.

Presenting in a factual manner facts and figures obtained from actual police records, "Drunk Driving" dramatizes a typical case in which one drink too many brings death to three people and wrecks the lives of three more. Holding up the drunken driver as a criminal equally abhorrent to society as a bank robber or a petty thief, the picture points to the moral, "If you drink, don't drive; if you drive, don't drink."

Produced by Metro-Goldwyn-Mayer as one of its Crime Does Not Pay series, "Drunk Driving" will be seen by some twenty-two million movie-goers in conjunction with a nation-wide crusade against drunken driving launched jointly by such organizations as the Association of Motor Vehicle Administrators, Automobile Manufacturers' Association, Institute of Traffic Engineers, Association of Chiefs of Police, and National Safety Council.

EXPLOITATION NEXT PAGE



MOTION PICTURE TRAFFIC SAFETY Committee
175 BERKELEY STREET
BOSTON, MASS

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ntock, Director,
Traffic Research,

Chairman
Armstrong, Third
Metropolitan Life In-
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Liberty Mutual Insurance

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Jensen, Bowen & Farrell, Engineers
International Association of Chiefs of
Police
George Reyer, President of the
Association; Chief of Police, New
Orleans
Lieut. Franklin M. Kreml, Direc-
tor, Safety Division of the Association
Metropolitan Life Insurance Company
Dr. Donald B. Armstrong, Third
Vice President
W Graham Cole, Director of Safety
National Association of Life Under-
writers
O. Sam Cummings, President
J. Hawley Wilson, Chairman, Na-
tional Safety Committee
Roger B. Hull, General Counsel
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Safety Division
United States Bureau of Public Roads
Thomas H. MacDonald, Chief of
Bureau
E. W James, Chief, Division of
Highway Transport

Metro Goldwyn Mayer Pictures,
1540 Broadway
New York, New York

Gentlemen:

I am pleased to inform you that this Committee has previewed your new picture "Drunken Driving" and selected it as the winner of the David S. Beyer Memorial Award for the 1938-39 contest year. This Award is given each year to the producer of the theatrical film which, in the opinion of the Committee, "most effectively encourages safer use of the streets and highways."

The increasing number of serious automobile accidents caused by drunken driving is challenging the best efforts of traffic authorities and educators. We feel that the interesting and vital story contained in your new entertainment picture portrays a remedial influence that will contribute greatly to the solution of this problem.

We are proceeding immediately to inform our member and cooperating organizations regarding the Committee's decision in order that they may call the value of the film to the attention of their various members and affiliates. The established publicity channels of these business, civic and social organizations have succeeded in reaching between 45 and 50 million persons to stimulate interest in past films that have won the Committee's Beyer Award.

We wish to congratulate your company on winning the Award this year with a film which contributes so generously to both the entertainment and welfare of society.

Sincerely yours,
Miller McClintock
Miller McClintock
Chairman

MMcC:ep

Your Assurance of Cooperation

Representatives of fourteen nation-wide organizations form the Motion Picture Traffic Safety Committee, pictured above as it voted unanimously to award to "Drunk Driving" the David S. Beyer Memorial Award for 1938-39 as the picture which contributes the most to the cause of safety. Organized for the specific purpose of encouraging the production and cooperating with the exhibition of films of this nature, this committee has already paved the way for local cooperation through their member-groups listed below:

AMERICAN ASSOCIATION OF MOTOR VEHICLE ADMINISTRATORS
AMERICAN AUTOMOBILE ASSOCIATION
AMERICAN MUTUAL ALLIANCE
AUTOMOTIVE SAFETY FOUNDATION
AUTOMOBILE CLUB OF SOUTHERN CALIFORNIA
BUREAU FOR STREET TRAFFIC RESEARCH, YALE UNIVERSITY
COMMERCIAL INVESTMENT TRUST, Inc.
INSTITUTE OF TRAFFIC ENGINEERS
INTERNATIONAL ASSOCIATION OF CHIEFS OF POLICE
METROPOLITAN LIFE INSURANCE COMPANY
NATIONAL ASSOCIATION OF LIFE UNDERWRITERS
NATIONAL CONSERVATION BUREAU
NATIONAL SAFETY COUNCIL
UNITED STATES BUREAU OF PUBLIC ROADS

DRUNK DRIVIN
EXPLOITAT

Because of the
previously releas
Run Driver," wh
publicity and ex
comprehensive
can be duplica

WHERE to

WITH MOST every newspaper throughout the country vitally interested or actively engaged in the safety crusade that is currently sweeping the country it will not be difficult to enlist their support for a film that brings the message of safety to the screens of America.

Commercial Tieups

With many commercial programs currently devoted to the subject of safety it should be an easy matter to arrange directly with the sponsors for "Drunk Driving" to, either on their own time or thru the advertisers, request that the station mention the film on station breaks before or after their program.

Spot Announcements

Radio stations themselves can also be prevailed upon to donate to such a worthwhile cause a number of spot announcements, perhaps quoting short, terse announcements of the film preceded by automobile siren sound effect.

Special Broadcast

Sustaining programs can also be arranged with various civic leaders making safety talks. It may be possible to include on such programs a talk by some person who has been convicted for hit and run driving or who may yet be serving time. Imagine the drama of a radio hookup direct from a prison cell.

Put Microphone in Lobby

With the prevailing stir of public interest in the subject of safety, it should not be difficult to induce your radio station to run a line to your theatre lobby for the purpose of interviewing over the air patrons who have just seen "Drunk Driving."

Plugs from Pulpit

What is a more timely topic for stirring sermons from the pulpit than "Drunk Driving"? You'll find the ministerial body willing and anxious to cooperate in bringing to attention a film that serves as a definite weapon against the ever-lurking evil of reckless driving.

Stage "Safety Week"

If your newspaper is spon
drive of their own "Drunk
be a natural for innumeral
they have not started such
that they sponsor a local
during the engagement of y
in the combined facilities a
operation of all of the variou
below.

Advertising Section

If you want to go a step
readily interest the advertis
drumming up a special pag
operative ads devoted to a
connection with your film.
pecially interest automobil
oline, tire and insurance
allied automotive concerns h
types of accessories.

Editorials and Carton

The tremendous public i
has been aroused by the
menace and the demand f
reduce the hazards of the
the film "Drunk Driving"
editorials and for cartoons
page of your newspapers.

Promotion Stunt

Suggest that your newspa
paign to reward careful driv
guest tickets to see your film
have been observed exercisi
tion and consideration in th
its. A given number of
of such careful drivers can
day with tickets obtainable
tion at either the theatre or

Tieup Safety Patrol

In practically every sch
the land Safety Patrols ar
the purpose of regulating t
streets so that pupils can
You'll find many schools w
announce your film in thei
pecially if you will invite m
Safety Patrol as guests at its
can also be made into a
by having the pupils com
as guests of the paper.

ON

inal boxoffice success of M-G-M's ime Does Not Pay subject "Hit and holds the record for short subject on results, we reproduce below the ad Run Driver" campaign which ts entirety for "Drunk Driving."

SAFETY QUIZ CONTEST

For newspaper or radio use, offer guest tickets for the first twenty-five nearest correct True or False answers to the twelve questions listed below.

QUESTIONS

1. Most auto accidents occur in bad weather.
2. Drivers in the age group of 18-24 have the highest fatal accident rate.
3. Most cars involved in accidents have no apparent mechanical defects.
4. If your car starts skidding to the left turn the front wheels gently to the right.
5. More accidents occur on Sunday than on any other day.
6. The average person can drink up to 8 ounces of whiskey without it affecting his driving ability.
7. When you hear a fire siren, immediately stop where you are.
8. Exhaust fumes from automobile engines are harmless.
9. An automobile is a comparatively safe place to be in during an electric storm.
10. If the driver ahead stops suddenly, it is your fault if you run into him.
11. Accidents caused by drunken drivers are most frequent on Saturday night.
12. First year drivers have the greatest percentage of accidents.

ANSWERS

1. *False—People are careful in bad weather When the roads are dry they take more chances.*
2. *True—Youths of these ages are the most incautious.*
3. *True—The defect is almost always in the driver's judgment.*
4. *False—Apply brakes gently and turn wheels quickly in the direction of the skid.*
5. *True—Because of increased traffic and, yes, those 'Sunday Drivers'.*
6. *False—In the average person, 8 ounces of whiskey reduces muscular coordination as much as forty per cent.*
7. *False—Pull quickly to right curb, then stop.*
8. *False — They contain carbon monoxide gas which is extremely deadly when breathed in confined space such as a garage.*
9. *True—Tires provide insulation —but don't park under a tree.*
10. *True — You should always leave enough space between your car and the one ahead to provide for this eventuality.*
11. *True — If you drive, don't drink; if you drink, don't drive.*
12. *False — The greatest percentage of accidents are caused by drivers with more than a year's experience—Is it overconfidence?*

nd *WHAT to ASK FOR:*

Police Distribute "Tickets"

Directly charged with the responsibility of reducing traffic accidents, your police chief is another official who will go the limit in aiding your film to serve its full mission. One sure-fire stunt to attract attention to your film could be worked by your chief having his patrolmen tag all cars throughout the city wth a special announcement of regulation traffic tickets.

Wrecked Car Ballyhoo

Again taking advantage of the special importance of "Drunk Driving," request your police chief's cooperation in staging a ballyhoo of wrecked cars, which under ordinary circumstances would not be permitted. Arrange to place totally wrecked cars on several prominent downtown corners with signs carrying a safety message tied up with your picture. Other cars, less completely wrecked, could be towed thru the streets or paraded on large trucks. You'll be surprised how much attention these wrecks will attract. People will stand crowded about them by the hour and they will generate no end of word-of-mouth publicity.

Drivers Clinic Stunt

The judge of your traffic court can be influenced to cooperate on a stunt that will make "Drunk Driving" the talk of the town. Either immediately before the opening or currently arrange to establish a Drivers Clinic with all traffic offenders sentenced to see your film. They might be taken from the courtroom to the theatre in a patrol-wagon and the fine imposed could easily include the cost of their admission ticket. After seeing the film the prisoners should be interviewed and their reactions should make great newspaper copy.

Bulletin Boards and Payroll Envelopes

Most towns have a branch of the National Safety Council which, thru its regular contacts with large industrial plants, can carry the message of "Drunk Driving" in various ways to large groups of employees. Solicit their cooperation to arrange for the posting of placards on factory bulletin boards and for the insertion of an announcement of your film in payroll envelopes.

Proclamation and Endorsement

City and State officials will gladly cooperate by issuing a proclamation in the interest of your film if you decide to stage a Safety Week during its showing. But by all means let them see the film and obtain from them a written endorsement which can be used for newspaper stories, radio talks, etc.

Signs on Lamp Posts

Every city's Chief Executive is vitally concerned in any effort to reduce the traffic toll, and, to this end, will be ready to grant most any request which will help your film in spreading its safety message. Why not take advantage of this opportunity in obtaining official permission to place placards announcing your engagement on city lamp posts on streets surrounding your theatre!

Legionnaires Notified

Every post of the American Legion has a Safety Committee which has been organized to combat the growing menace of the automobile death rate. Inform the chairman of this committee of your local showing and he will arrange to circulate an announcement of "Drunk Driving" to all Legionnaires in your community.

Safety Parade

Why not arrange thru the Safety Committee head to obtain the services of the Legion Post's band or drum corps to head a Safety Parade composed of mounted policemen and units of the various agencies listed on this page.

Signs on Gas Pumps

Gasoline companies operating large chains of filling stations would welcome the opportunity to cooperate in your local showing by displaying in their various stations a placard that might be attached to gasoline pumps and which would be the means of reaching hundreds and thousands of motorists.

Use Bumper Strips

Also directly interested in the cause of safety on the streets and highways are the companies operating large fleets of taxicabs. They can make your town "Drunk Driving" conscious by carrying bumper strips front and rear on all cabs.

Direct Sales Thru Magazine

Local automobile clubs will do anything in their power to aid your local showing and there are many things they can do. An article in the club magazine or bulletin to their membership will bring an army of motorists to your boxoffice.

Use Safety Car Ballyhoo

Many Clubs operate a Safety Car equipped with a loud speaker which is used to patrol streets and broadcast infractions of traffic rules among motorists and pedestrians. A natural ballyhoo for "Drunk Driving," most Clubs will be glad to put this car at your disposal to spread the word of your film.

Other Cooperation

Auto Clubs can also be called upon to cooperate in the Safety Week or Careful Driver campaigns conducted by your newspaper by providing official observers to furnish license numbers.

Minute Men Speakers

The official who supervises enforcement of motor vehicle laws in your state can be called upon to provide speakers to conduct a safety educational campaign among schools in connection with the showing of your film. Or, if you prefer, members of this department can be assigned for minute speeches from the stage of your theatre.

More Endorsements

The endorsement of your film by these officials will also provide entree to your newspaper columns and will be of material assistance in compelling other tieups.

SKI BIRDS

Pete Smith reviews the colorful history of today's streamlined sport of skiing from the days when it was just plain hard work

JUST THE thought of cool weather is reason enough to make Pete Smith, Metro-Goldwyn-Mayer short subject commentator, dig his winter overcoat out of moth-balls. The prospect of snow makes him shiver. For Pete is definitely a warm weather addict. During the winter he is a constant visitor to hot desert resorts and in the summer, he can be found basking in the gloriously warm southern California sunshine. But recently, heroically he forsook this wonderfully mild weather to lead a safari into the windy and blustering heights of northern California, to the top of Sugar Mountain in the Tahoe region. And there clad in furs and wrapped around a hot stove, the world's most famous arm-chair athlete supervised the filming of his latest M-G-M Specialty, "Ski Birds."

The film reviews the colorful history of skiing, revealing that a long time ago, soldiers loaded down with heavy shields, swords and what-not, found that scouting through snow-covered mountains was just plain hard work. So, they sat on their shields and slid down. One day, however, Knute the Mighty, to show his superiority, stood on his shield while making the descent and accidently founded this new sport. But poor Knute couldn't stop himself and he sailed over the edge of the cliff and landed in a snow bank up to his beard. A short while later, on a new type of ski that had everything in the front and nothing in the rear, Knute the Fourth, like his great grand-pappy, found the going tough, and he too ended up in a snow bank — also up to his beard.

Years later, the ski evolved into an unwieldy board, twelve feet long. While riding these, the skier couldn't stop when he came to a tree, nor could he go around it. So, consequently, he came to a halt so abruptly that assorted fractures and lacerations most frequently resulted.

It has only been in recent years that skiing has developed into one of the most popular of modern winter sports. Exciting and breathtaking, Smith terms it a daring sport only for red-blooded enthusiasts. But like all sports, it must have its sensational thrills and so all new innovations are welcome. One of the most exciting of these is the ski-bike. The skier replaces the wheels of an ordinary bicycle with skis. A good sense of balance is needed for this new-fangled way of breaking your neck. The sport is fast and thrilling, but unless your balance is good, Pete says — forget it.

Against the snow covered mountains, groups of skiers, in Schuss mantles, skim over the surface of the snow like huge hawks. Schuss mantles are wing-like sails fastened to the neck, wrist and ankles. By spreading these wings the skier literally sails over the snow. It gives him much better control in high speed and on steep hill runs. One of the foremost exponents of this new skiing thrill is Hans Schroll, one of the world's greatest skiers, who appear in the picture.

On dangerous turns, by ballooning one side of the mantle, excessive speed is cut down. Through the most treacherous paths where a slightest fragment of branch may cause a fatal accident, a group of mantle-cloaked skiers manipulate the course with the maximum of ease. Leaps over ledges are performed with birdlike grace. For nice, smooth, graceful skiing, Pete recommends the Schuss mantle.

Now comes something entirely new — streamline skiing. The skiers bandage their heads and don metal streamlined head and back coverings. Feet are sheltered in streamlined coverings on the skiis. This makes skiing in a crouched position necessary. It cuts down wind resistance and increases the velocity of speed. In this position, skiers can reach a speed of more than eighty miles an hour — faster than any man has traveled without the aid of mechanical devices. Hans Schroll holds the record for streamlined skiing, having traveled at a speed of ninety-two miles an hour. But this method too, has its dangers, for one day one of the skiers slid off his course, and zowie — right over the cliff he went.

When the wreckage was removed, there was Knute the Mighty, still up to his beard in snow. And without looking back, Pete streamlined back to the Southland to thaw out.

The one reeler was directed and photographed by Charles Trego.

Exploitation ☆ ☆ ☆

COMING at the beginning of the skiing season, your film will be a "must" for the ever increasing number of ski fans as well as the thousands who thrill vicariously to the picturization of this colorful winter sport. Let them know you have a skiing subject. Advertise it on your marquee and arrange an attractive lobby display of ski equipment which sporting goods stores will be only too happy to supply.

These stores will also cooperate fully in window display tieups. Supply them with stills from your picture.

So many businesses, apparel shops, sporting goods stores, bus and rail lines, automobile dealers, etc., have an interest in skiing that a cooperative newspaper ad page can be worked up in most localities. Use the theme "America's new winter sports craze."

If your railroad has a week-end snow train, plaster their cars with announcements of your showing. You might also spot posters in railroad ticket offices.

Perhaps you can get your newspaper to sponsor a contest amongst local skiers with prizes to be awarded by a leading sporting goods store in addition to guest tickets to your theatre.

Since a portion of your film deals with skiing in Schluss mantles, a new type of ski garment that makes skiing easier, get the store in your locality which sells them to use a special ad offering theatre tickets to each purchaser in order that they may see your film to learn how best to use the mantles.

Mark Carleton

Saga of an unsung hero . . . John Nesbitt reaches into the depths of oblivion to pay long due tribute to the man responsible for the very bread we eat

IN THE year 1904 a man named Mark Carleton died in an African jungle 4,000 miles from his home in the United States. He died alone, unhonored. And news of his death, if reported at all in the papers, was buried deep in some inside page. Yet this man is responsible for the very bread we eat today. He is responsible for the flourishing wheat fields that have contributed so largely to the prosperity of the Americas. For Mark Carleton was the man who solved the problem when American farmers suffered wheat crop failures year after year. His story is now depicted in the latest of John Nesbitt's Passing Parade series, titled "Mark Carleton."

The film, a Metro-Goldwyn-Mayer production, starts back in the 1890's when frost, drought and blight were rendering thousands of acres of wheat in the United States absolutely useless. The farmers sought out Mark Carleton, grain expert of the U. S. government, and he was able partially to solve their problems. But in 1898 when rural America had high hopes of a bumper crop, the farmers discovered black rust — scourge of the wheat fields. The crops were useless. There was nothing any one could do, not even Mark Carleton.

But the noted agriculturist worked tirelessly. He sent to every country in the world for samples of their wheat and experimented with them; each time he fought nature, and each time nature won. But he had to find a wheat that would withstand the ravages of the elements and the plagues. He went to foreign lands to conduct a personal search. From the plains of Spain to the wastelands of Siberia he traveled searching ever searching.

Then one day, near Orenburg, in Russia, he came across a field of exceptionally tall wheat stalks, in full bloom despite the burning sun. He learned that this was Kubanka wheat, far stronger than the American grain. Forthwith he arranged for its transportation to America. The farmers, however, were reluctant to plant the new grain since bread made from it was not of the finest texture. It was considered good only for making macaroni.

So Mark Carleton turned press agent, but it was a difficult task to get a meat and potato eating public to go for macaroni and Kubanka wheat was not planted extensively. Then came the drought of 1904, wreaking havoc, drying up wheat crops right and left — all except Kubanka.

So the wheat that could not be hurt by frost or flood or drought was forced upon all wheat growers. Millers put in special equipment to grind this new wheat into flour. And soon there were thousands of acres of Kubanka wheat under cultivation. Today there are millions. And the tall, strong wheat standing high in the nation's plains waves in tribute to the man who saved the country from economic disaster.

But what of Mark Carleton? He never lived to realize his own greatness. Deep in debt, in 1904 after resigning his post with the government, he traveled 4000 miles into the jungles of Africa. And there he died.

Fred Zinnemann directed "Mark Carleton" from a script by Bob Lopez. Donald Douglas enacts the title role. Jack Chertok produced.

Exploitation ☆ ☆ ☆

YOUR PICTURE has definite promotional value for bakery and bread companies. Arrange an advance screening for local bakery executives and map out a campaign which will include tie-up ads, truck and store signs. Many bakeries are equipped to produce special insert announcements with every loaf of bread. Copy would follow the thought "Mark Carleton devoted his life to improving America's wheat crop — so-and-so products are made from the finest wheat obtainable."

An obvious window tieup angle is the grocery or restaurant display which features various brands of cereals, breakfast foods, etc., all products of American wheat.

Because of the definite informative value of your film, local schools should be willing to issue classroom announcements of your showing. Public libraries also have volumes devoted to many other unknown and unsung heroes of American progress. Get them to work up special window and bulletin board displays, bookmarks, etc., in connection with your showing.

As a ballyhoo for your picture and a fitting tribute to the man literally responsible for the bread we eat, arrange with various local bakeries to stage a parade with bannered trucks through downtown streets to signalize the opening of your film.

STILLS FOR PUBLICITY

Pictures reproduced on these pages are available in both still and mat form for local newspaper use—see details in Exploitation column

"I'll just give this bird a big hand," brags Pete Smith in his new M-G-M short, "Let's Talk Turkey" But Sally Payne looks very skeptical.

"Hey, get me outta here!" Pete yells, and it begins to look like there'll be no dressing for dinner or, worse than that, no dinner at all.

Wishing won't make it so . . . that is, if Sally and Pete are hoping for a meal from the sad remains of the poor bird Pete has butchered.

Why not try a little common sense and a new approach? Easy does it now . . . Look! Food on the plate! All right, so it's just a piece of skin.

Let's Talk TU

A bird on the table is worth two on the floor . . . Pete Smith offers a one reel lesson in how to carve the turkey so you can eat it too

CONTEMPLATION of that famous, festive Thursday in November has its good points, especially to such disciples of the great Epicure as Mr. Pete Smith, M-G-M's noted short maker. There is one thing, however, that troubles Mr. Smith when he permits his thoughts fondly to linger on the day of Thanksgiving and its most popular manifestation, the turkey dinner. He dreads the heartaches and headaches he invariably gets when his wife approaches him with carving knife in hand and says, "Papa, you do the carving."

So upsetting was this task to Pete's otherwise pleasant thoughts of Thanksgiving that he sought and finally discovered a way out of the dilemma. No longer will he be embarrassed, condemned and even starved when it falls to his lot to carve the turkey. His troubles were over after only one easy lesson given by the nation's best meat-cutter, Max O. Cullen of the National Live Stock and Meat Board. So impressed was Pete with his newly acquired knowledge that he employed Mr. Cullen to display his ability before a motion picture camera for the edification of the nation's would-be carvers. Thus, Pete's newest short Specialty for Metro-Goldwyn-Mayer, "Let's Talk Turkey," comes to the screen just in time to make this Thanksgiving one of unqualified joy.

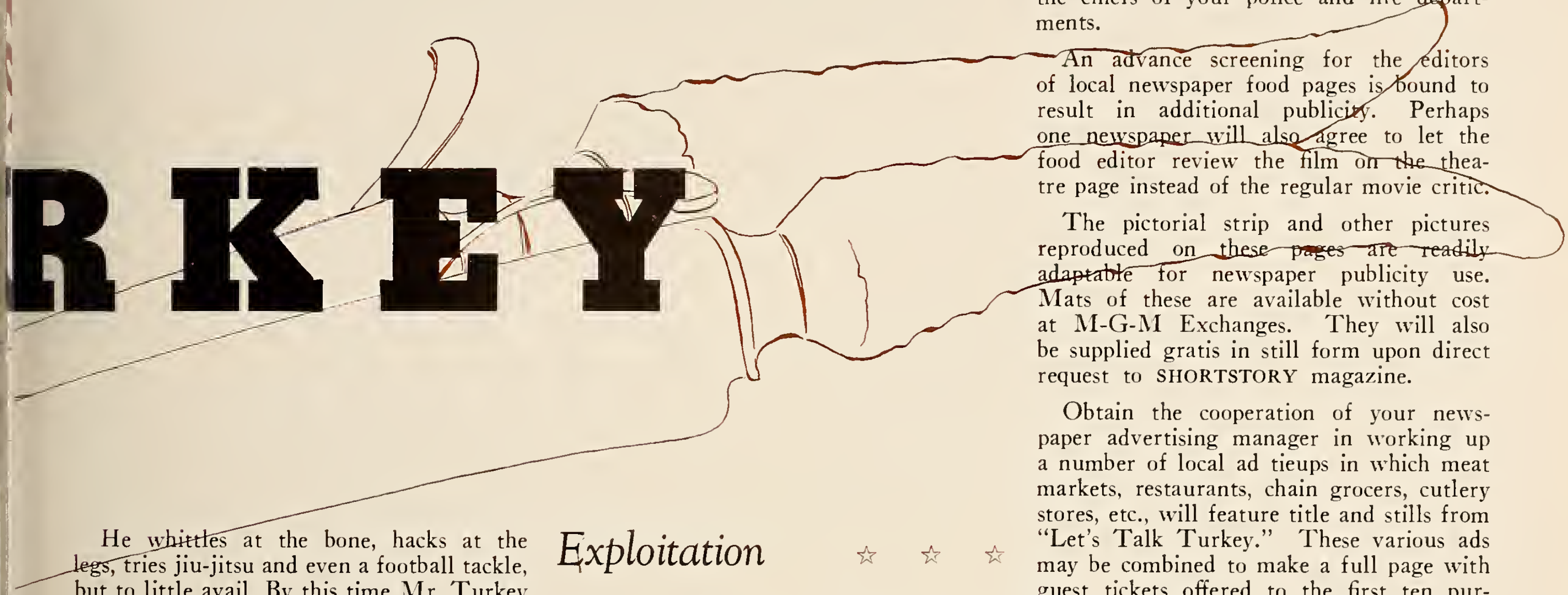
Pete begins his short with the presumption that no matter how much kick hubby puts up, his wife will insist the bird is not to be carved in the kitchen, but right on the dining room table in front of all the guests. With Pete leading the way, the audience is taken into the cozy home of Abner J. Pfoodlebean a newly-wed who is experiencing his first carving-out party and not enjoying it in the least.

In this corner, ladies and gentlemen, we have Abner J. Pfoodlebean—naive newlywed, who will attempt to subdue that notorious wrestling champ, the Thanksgiving Turkey—"Carve, dear," says wifey.

The first grip, of course, is a stranglehold—on th
Now Abner tries to tear his opponent's leg clear
instead of carving the number one joint, then the
joint, exposing the dark meat.

With studied nonchalance Abner starts the operation. His first problem is the knife. The family boasts a carving knife, of course. Someone always gives you one for a wedding gift. But it's a little worse for wear, having been used for chopping bones, cutting string and sharpening pencils. Nevertheless, Abner is undaunted. He gets a strangle-hold on the bird and goes to work. But the fowl breaks the grip and dives to the floor. Abner is covered with gravy and embarrassment, but, like the stout-hearted man he isn't, picks up the turkey, makes a few gestures at brushing it off and goes on with his mayhem.

RKEY



He whittles at the bone, hacks at the legs, tries jiu-jitsu and even a football tackle, but to little avail. By this time Mr. Turkey looks like the victim of a bad train wreck and Mr. Pfoodlebean looks worse.

Whereupon, enter Mr. Cullen with the situation and a new turkey well in hand. First Cullen sharpens his knife to razor edge. Then he turns the fowl on its side with its posterior pointing to the carver's right, the breast bone pointing away from the carver. The leg is severed at the first joint and the drumstick sliced. Next, slices are cut away from the second joint, exposing the bone, which is then cut away from the meat. Thus we arrive at the juicy white meat, carved in a horizontal movement from the outside of the body.

Now, an oval piece of meat, called the oyster, is cut away leaving a cavity through which the dressing can be secured. "Not very difficult, the way Cullen does it," Pete remarks.

Now let us look into the Pfoodlebean home after the lesson. It is next Thanksgiving. And what luscious meal have they to offer? Would you believe it — turkey hash!

Felix E. Feist directed "Let's Talk Turkey." Jack Chertok produced.

Exploitation ☆ ☆ ☆

The Institute of American Poultry Industries has advised wholesale and retail dealer members throughout the country to cooperate with local showings of "Let's Talk Turkey."

Get a local wholesaler or grocery chain to supply turkeys to be sent to each local movie critic together with an invitation to attend a preview. Nine out of ten critics will mention the name of the dealer from whom the bird was obtained, which will compensate for the cost of the turkeys.

In return for the publicity they would receive, perhaps poultry dealers would be willing to provide a number of turkeys to be presented to various deserving charitable institutions in the name of Pete Smith and the cooperating newspaper.

For an attention-getting live lobby display, local dealers will be glad to let you borrow a crate of gobblers. Several of these might also be obtained for window display purposes.

Certain to get attention in local news columns would be a turkey carving match staged at your theatre between the Mayor and another city official or prominent citizen. A contest might also be arranged between the chiefs of your police and fire departments.

An advance screening for the editors of local newspaper food pages is bound to result in additional publicity. Perhaps one newspaper will also agree to let the food editor review the film on the theatre page instead of the regular movie critic.

The pictorial strip and other pictures reproduced on these pages are readily adaptable for newspaper publicity use. Mats of these are available without cost at M-G-M Exchanges. They will also be supplied gratis in still form upon direct request to SHORTSTORY magazine.

Obtain the cooperation of your newspaper advertising manager in working up a number of local ad tieups in which meat markets, restaurants, chain grocers, cutlery stores, etc., will feature title and stills from "Let's Talk Turkey." These various ads may be combined to make a full page with guest tickets offered to the first ten purchasers of each product advertised.

Arrange with a local restaurant chain to display small menu or table cards with copy: "see Pete Smith's LET'S TALK TURKEY, beginning Friday at State Theatre — LET'S EAT TURKEY, with all the fixin's, next Sunday at so-and-so Restaurants."

Title and stills lend themselves admirably to any number of window tieups with meat markets, restaurants, grocery and department stores.

ugh bird, eh? Won't crack up, eh? Well, here's where
er decides to cut up . . . and his best bet is to slice the
meat and carve towards himself. But how would he
? It looks easier this way.

As Pete Smite demonstrates in his latest M-G-M Specialty, "Let's Talk Turkey", this dig, dig, dig method is not all right. It only irritates your wife...aggravates your in-laws... and stimulates your appetite...to no avail.

Soooo...Abner decides to fix his game friend by tearing him limb from limb...with his bare hands. Emily Post may object —the company may leave—his wife may divorce him—but, anyway, Abner's going to eat!

MENDELSSOHN'S *Wedding March*

Romantic history of the theme song of romance... Mendelssohn wrote it for one happy couple—today it is the sacred song of true lovers everywhere

ON THE pages of musical fame, replete with names and deeds of immortal makers of music, the name of Felix Mendelssohn stands high, not only for his own compositions, but for the help he was able to give needy genius.

Unlike most of his contemporaries, or those great composers who either preceded him or came after, Mendelssohn was born into great wealth in 1809. Many successful compositions increased that wealth. A very sensible man, he knew that he would never have use for all his good fortune, and so he determined to convert his wealth into good deeds. One of those deeds, supposed to have happened 100 years ago, is graphically pictured in M-G-M's latest Technicolor Miniature, "Mendelssohn's Wedding March."

At the peak of his popularity, the great composer resided on a huge estate near Leipzig, where he used to take afternoon walks through his beautiful gardens, with his friend, a baron. Taking a stroll, one afternoon, they came upon a young peasant, playing a Mendelssohn Concerto on his violin while his peasant sweetheart danced to the music. There was no mistaking the mark of genius in this boy, so Mendelssohn invited him to the Baron's house that evening. Before leaving, the composer asked the boy where he had learned to play.

"I never learned," replied the boy, "I can't read a note."

"Well," replied Mendelssohn, "we'll see if we can't remedy that."

The peasant boy knew very well that Mendelssohn meant to send him to the famous conservatory at Leipzig, and he told his sweetheart. Instead of making her joyous, the news made her unhappy, for she knew that if her sweetheart went to Leipzig, their wedding would be postponed and might never take place.

That evening, the peasant went to the Baron's house and played the composer's "On Wings of Song." Mendelssohn and the Baron agreed that this young violinist possessed great talent and offered to send him to Leipzig to study. When the peasant refused their offer without giving any reason, they couldn't understand. But just then, his sweetheart, who had been listening, appeared, and revealed the reason for the young peasant's refusal to study at Leipzig.

Again Mendelssohn's kindness came to the rescue. He promised that the wedding would take place, after which he would send them both to Leipzig. Not only that, but he would write a special wedding march for the occasion. Thus his immortal "Wedding March" was born, as the young peasant and his bride marched up to the altar to be the first to be wedded to the strains of one of the most popular pieces of music ever written.

Mary Anderson and Lou Rademan play the peasant sweethearts in the film. George Sorel is Mendelssohn and Vernon Dent is the Baron.

The one-reeler was written, directed and produced by the screen's famed Traveltalker, James A. FitzPatrick.

Exploitation ☆ ☆ ☆

WHOLLY DIFFERENT from the ordinary "musical" your film details an episode in the life of one of music's immortals, Felix Mendelssohn. An advance screening for various group leaders in the local music field will result in a number of extra patrons at your boxoffice. The faculty of a local music conservatory, the music teachers of your public schools and the heads of your local music clubs all will willingly announce your showing if you will take the trouble to convince them of its value to their students and members.

An ideal radio tieup for "Mendelssohn's Wedding March" is a musical memory contest in which a number of Mendelssohn recordings are played, with guest tickets awarded to the first so-many listeners who correctly identify their titles.

Stores featuring sheet music and phonograph records offer a variety of window tieup opportunities. Your public library, with many volumes devoted to the life of Mendelssohn, will also cooperate in announcing your showing.

For a feature idea which might interest your newspaper, arrange with an outstanding local dance band leader to be interviewed for his reaction to your film. He may have something new to offer in that old controversy, swing versus the classics.

A good publicity idea, and certainly a good will gesture would be to have an advance screening for a chosen group in a local institution for the blind. Since the film is mostly music they will be able to follow it to a great extent and their reactions will make good newspaper copy.

TRAVELER'S TALE

Do you believe in miracles?...then hearken to Carey Wilson's strange story of divine intervention at the historic shrine of Lourdes

THROUGHOUT the pages of ancient and medieval history reports of miraculous happenings and divine intervention have cropped up with sufficient frequency to stir the imagination of the modern man. Yet, in most cases, never having seen a miracle, he remains skeptical of any unusual phenomenon for which modern science has no explanation.

To question the possibility that perhaps some things do happen that are beyond the scope of scientific interpretation, Carey Wilson, in his latest Metro-Goldwyn-Mayer Miniature, "A Traveler's Tale," presents an event that actually took place at the famous shrine at Lourdes, France. The story was told to him by a friend while they were vacationing in India.

Wilson and his friend, named John, and several others, among whom was Jim, a skeptic, had just come from ceremonies on the banks of the Ganges where a religious spectacle had been witnessed. Jim doesn't believe in miracles but John is diametrically opposed to Jim's point of view. In order to emphasize his point, and perhaps convince Jim, John tells the story of a certain Dr. Scott.

Scott and his wife were a very happy young couple. He showed the makings of a great surgeon and was progressing rapidly. One day, in the midst of his work, Scott was informed that his lovely young wife was the victim of a cruel accident. Examination revealed that a blood-clot had formed on her brain. She would live, but she'd never walk again and there was nothing science or medicine could do. Consultation followed consultation, but each specialist agreed she would never walk again. The accident had left her with two scars; an odd V-shaped one on her left hand, the other on her brain.

In a short time, due to worry because of his wife's condition, Scott's work faltered and his career hung in the balance. Realizing that she was causing this lapse in his work, Mrs. Scott suggested a trip to the South of France, hoping a change might do them both good. They visited Biarritz, Cannes, Monte Carlo, and then the miracle shrine nestled against the Pyrenees — Lourdes.

Watching the supreme faith of the parade of worshippers drawing their Holy Water from the taps, as they steadily streamed into the grotto, Mrs. Scott found a new interest — a supreme faith. To Dr. Scott, as he watched with kindly tolerance, it was just another place of interest to sightseers. As Mrs. Scott watched this great procession of the lame, the halt, and the blind, she became aware of a great spirit that permeated Lourdes—a spirit of peace and hope, a spirit of complete serenity.

At her request, Scott wheeled her to the entrance to the grotto. Then he looked at the thousands of pairs of crutches that hung on the walls, each pair representing a gift of new life to some person. This was the shrine of miracles, miracles that couldn't be explained by science — and there Scott left his wife.

Slowly, painfully, with her one good hand, Mrs. Scott wheeled herself into the grotto; she placed her lighted candle in the candelabra. Soon, she reappeared at the entrance still painfully wheeling her chair. Obviously, the miracle had not happened.

Consoling himself with the thought that his hopes were too high, that he had been carried away with the general feeling of the place, Scott was more than ever convinced that there were no miracles.

As Scott wheeled his wife away from the place, they moved into the path of a fast-moving truck. Mrs. Scott saw it in time, leaped to her feet and threw both her husband and herself out of danger. By some miracle, she had suddenly obtained an unknown power which made it possible for her to stand, and now Scott saw, for the first time, that his wife was walking.

Well, that is John's story but there is no convincing the skeptic. "Another miracle story," he says, "more hearsay." Just then, John, the story teller, is joined by an elderly woman, whom he greets affectionately. Obviously, she is his wife. As she holds his hand, the listeners noticed that her left hand bears an odd V-shaped scar. This, then, must be the lady who experienced the miracle at Lourdes, and John — he must be Scott.

G. P. Huntley, Jr., and Jo Ann Sayers enact the Scotts in the film which was directed by Henry K. Dunn from a script by Howard Dimsdale and Richard Goldstone. Jack Chertok produced.

Exploitation ☆ ☆ ☆

RECENTLY the shrine at Lourdes has come in for a good deal of newspaper attention. Certainly most people have heard of it and the miracles attributed to it. Perhaps there is someone in your town who has been to Lourdes and witnessed the pilgrimage of the halt and the lame. If you can locate such a person, by all means invite him and a local reporter to an advance screening. His eye-witness story will make excellent newspaper copy.

As a publicity gesture which should rate attention in local news columns, issue an open offer to admit without charge the first hundred crippled persons who come to the first showing of "A Traveler's Tale."

For an attention-getting teaser campaign, spot small placards or stickers in downtown stores and windows with only the copy "Do YOU believe in miracles? — see 'A Traveler's Tale,' (theatre and playdate)."

Many people at one time or another have had strange and unaccountable experiences which they attribute to the supernatural. For an interesting newspaper or radio contest, offer guest tickets and other prizes to those who recount details of their unusual experiences.

Because of the religious significance of the shrine at Lourdes, an advance screening for your ministerial body should result in many mentions of your film from local church pulpits.

Grandpa Squirrel knows that a world without war is a world without men; also that all nuts don't grow on trees.

ONE WOULD think that if a list were to be compiled of things least likely to be affected by current international goings-on, high on that list would be animated cartoons. Little would it be thought that the heroes of fantasy, the birds and the bees and the flowers, ever would concern themselves with anything so mundane as the problems of human beings. But, as if to prove that the ramifications of war have no limit, Hugh Harman has produced a cartoon for Metro-Goldwyn-Mayer titled "Peace On Earth," which has for its theme a crusade against war, using that most potent weapon — satire.

For this subject producer Harman has made a radical departure from cartoon precedent. Comedy is discarded except for a few whimsical touches and a thoroughly dramatic theme is presented.

The story takes place in the town of Battleville, a former war battlefield on which the helmets, guns, swords and gas masks have been rebuilt into a beautiful animal town. There are no more men in the world, the last war having killed them off to the last man. The animals have taken over and live happy, peaceful lives.

Grandpa Squirrel is walking through the village on Christmas Eve, his face wreathed in smiles, for "Peace On Earth" is what the carolers are singing. Grandpa comes to the house where his beloved grandchildren are just about to be put to bed. As he enters and yells, "Merry Christmas!" the grandchildren leap upon him. "Merry Christmas!" he repeats. "Peace on earth, good will to men!"

The grandchildren are puzzled. "What are men?" they ask.

"There ain't any more men," grandpa replies. "All dead."

"What were they like, tell us about them," the youngsters insist.

"As I remember the critters," the old man starts, "they were like monsters." Grandpa envisions a battlefield during a gas and bombing attack. "They wore great big iron pots on their heads, they walked on their hind legs and carried terrible lookin' shootin' irons with knives on the ends. They had tremendous snouts that curled down and fastened to their stomachs."

Frightened, the babes huddle closer to grandpa's legs.

"I never could figure them, out. They were the orneriest, cussedest, dagnabbed tribe o' varmints — always a-fightin', and a-feudin', and a-shootin'. They'd no sooner settle one argument than they'd start another. One day, they all got into a turrible squabble. Bombs exploded, trees fell, and the ground rumbled. Shells was whistlin' in the air and buildin's fell. Machine guns shot down hundreds o' men at a time; cannons pointed to the sky and shot down huge birds with motors on their snouts — and they fought an' fought until there were only two men left. Finally, they met and one shot the other. Then he fell into a water-filled hole and was drowned. That was the end of the last man on earth."

Grandpa tells how, when there was no more shooting, all the animals gleefully ran onto the battlefield, after having been hidden under mounds of wreckage. The animals didn't know what to do about this earth that was so torn up. They all congregated in a ruined church to decide what to do. There, and grandpa was only a boy at the time, they found an old Bible, and in it grandpa noticed "Thou shalt not kill." "That looked like a pretty good set of rules," grandpa says, "so I read more. On the last page, all the animals saw our inspiration — a quotation that said, 'Thou shalt rebuild the old wastes.' "

This was the answer; they would rebuild the wastes that the fighting men, who no longer existed, had created, and they would have peace on earth forever. Quickly they rebuilt, right on the battlefield, using old war implements and helmets. Thus, Battleville was born for a peace-loving animal world.

"And that's why we say 'Peace on earth — good will to men,' " grandpa concludes. But the babes are now asleep — "asleep in heavenly peace."

Exploitation ☆ ☆ ☆

SELDOM DO features possess the timely boxoffice significance of the cartoon "Peace On Earth." Considered for its seat-selling possibilities, alert showmen will recognize the fact that this single reel merits more than ordinary attention in newspaper ads, lobby displays and all other phases of publicity.

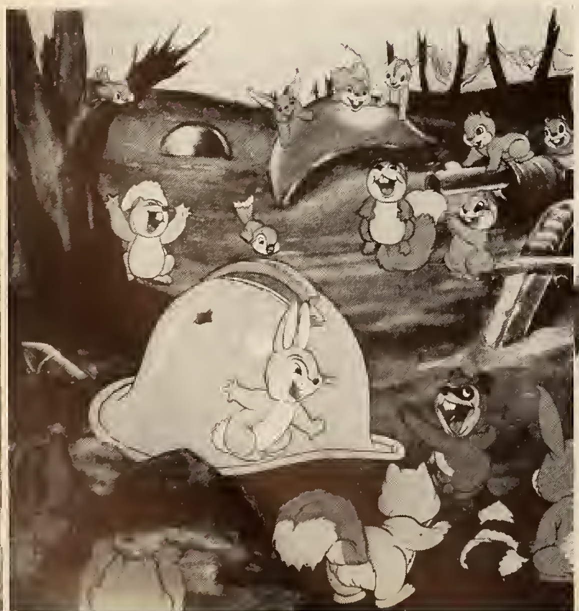
Because it represents useful ammunition for the cause of Peace, many local groups will go out of their way to publicize your showing — once they see the picture. A special advance screening for your local ministerial association, newspaper editorial writers, heads of school and womens club groups will return real boxoffice dividends.

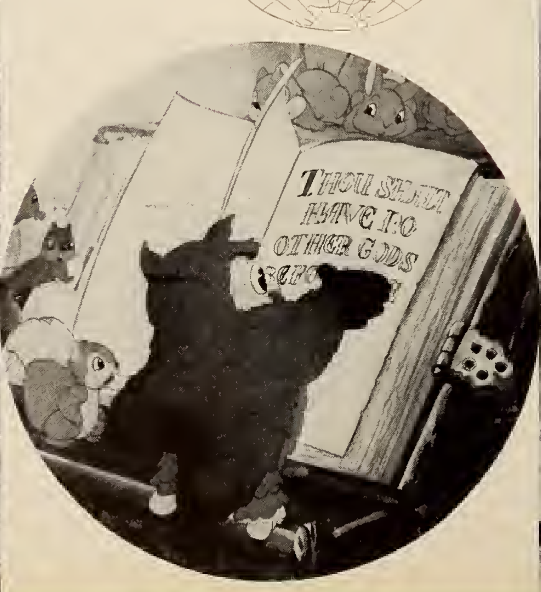
As a newspaper or radio contest idea, nothing at the moment should encourage a greater response than a call for private formulas for the prevention of another World War. Award guest tickets to "Peace On Earth" for the best theories submitted.

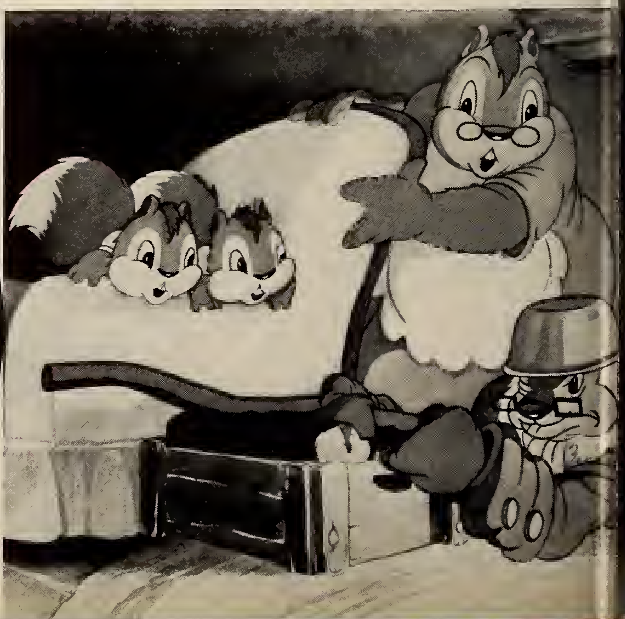
The title "Peace On Earth" is naturally adaptable to teaser use. Add the words "How" and "When" with your theatre and playdate and plaster your downtown section with small placards which cannot fail to get attention.

To add drama to lobby and window displays, gather an assortment of trench helmets, guns, gas masks, etc., to be placed in large refuse cans marked "Waste."

PEACE ON EARTH







NIGHT DESCENDS ON *Treasure Island*

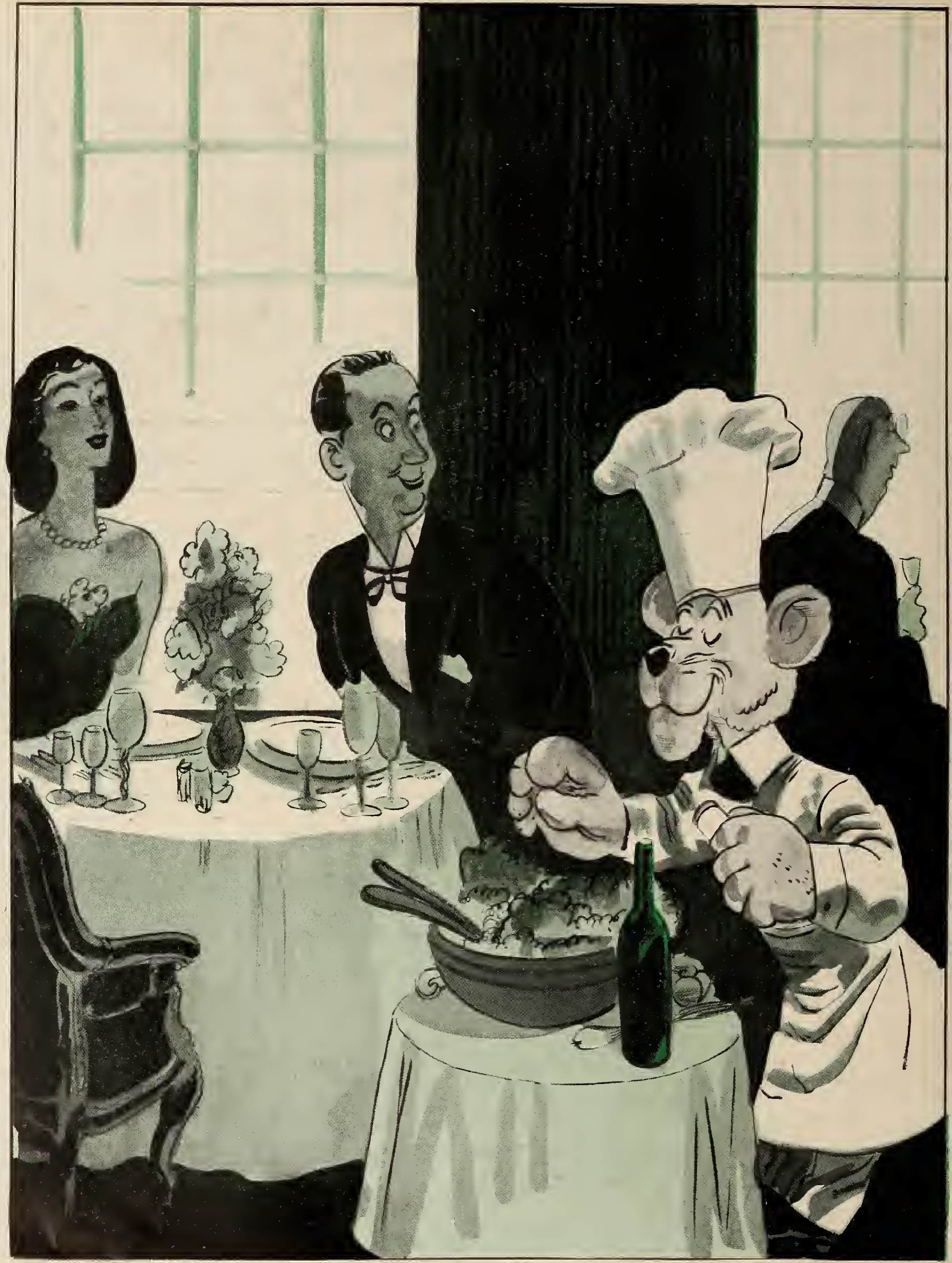
WHILE ON his first visit to the Golden Gate International Exposition in San Francisco, James A. FitzPatrick, famed producer of M-G-M Traveltalks, found such a wealth of photographic scenic material, that he decided to make two films on the Fair. His first offering was "A Day on Treasure Island," and now he presents his second, "Night Descends on Treasure Island."

With the aid of a high-speed camera, "Fitz," captures the spirit of one of the most colorful night spectacles ever photographed. Through the magic of Technicolor, the fairgrounds become a haunting, floating fantasy — a veritable fairyland.

First his camera discloses the amazing colors and designs created by the multicolored lights as they dance on the walls of the buildings and illuminate the many statues on the island.

Next, the camera moves on to the Palace of Fine Arts, in which is housed a collection of the world's greatest art treasures valued at $40,000,000. Inside, paintings, sculptures and antiques are to be seen in their true, natural color.

The camera then moves on to photograph the buildings of the foreign nations, those of the states, and finally the impressive and picturesque statue of Pacifica, goddess of the West and guardian of the Cavalcade of the West building which rises directly behind it

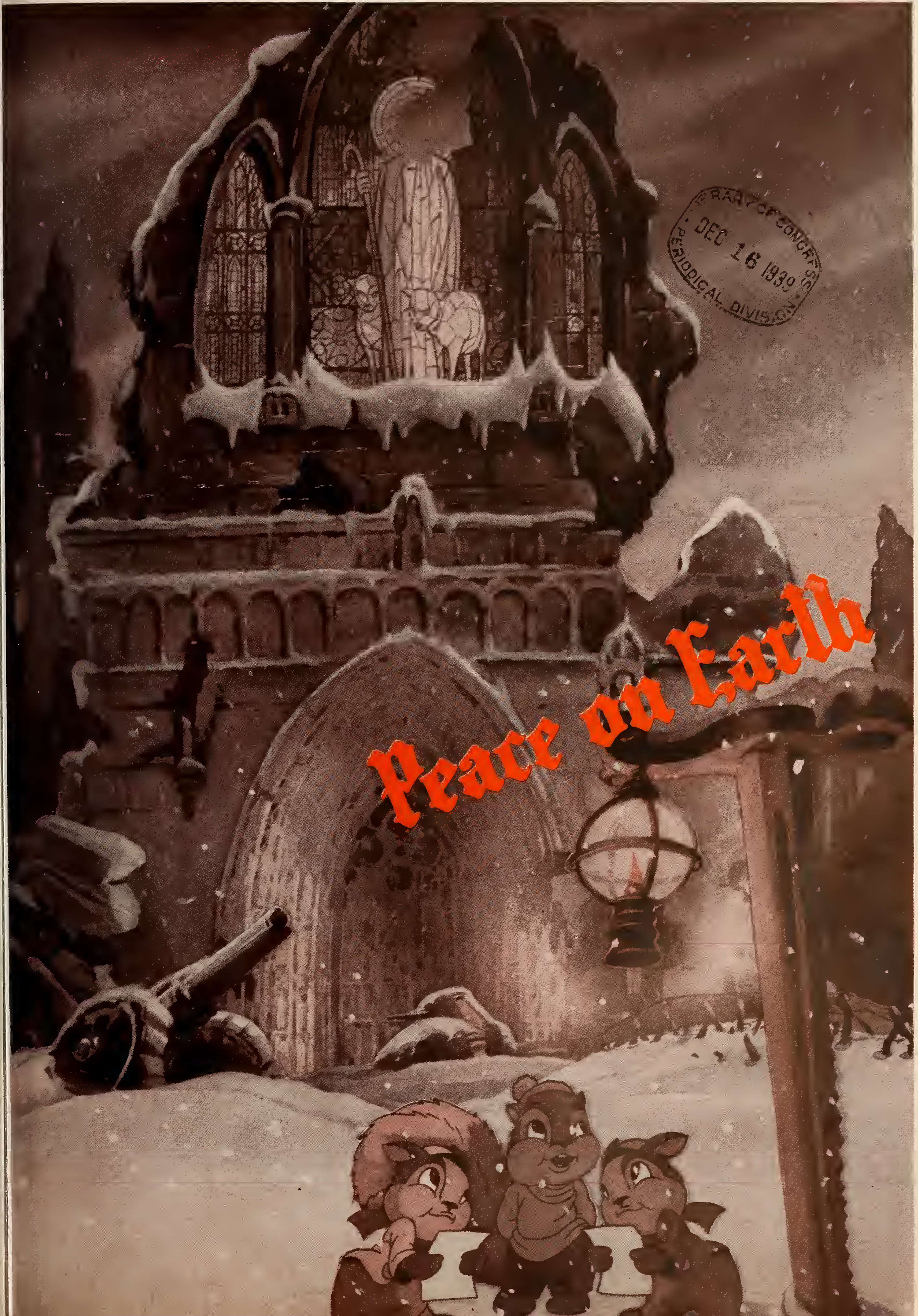


WHY TAKE POT LUCK?

It's the fixin's that make or mar a meal or a movie menu. Leave it to little Leo Jr. to make your programs more palatable . . . his variety vitamins add sparkle to the screen—and zest to the box-office.

METRO-
GOLDWYN-
MAYER

SHORTS STORY


Peace on Earth

LIBRARY OF CONGRESS
DEC 16 1939
PERIODICAL DIVISION

FOR
NOV.
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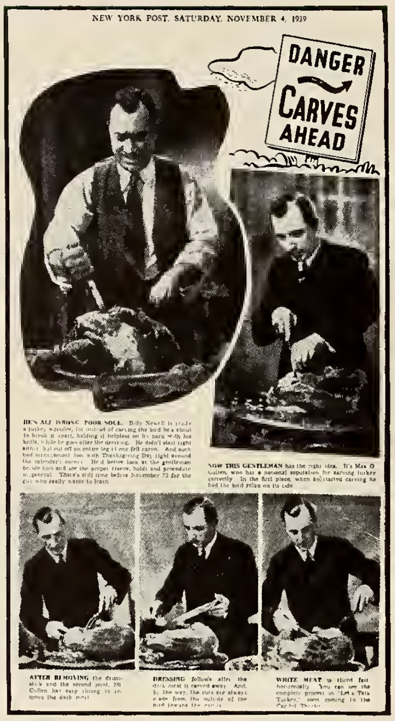
1939

MR. SMITH MAKES IT OFFICIAL!



NEW YORK POST, SATURDAY, NOVEMBER 4, 1939

DANGER
CARVES AHEAD

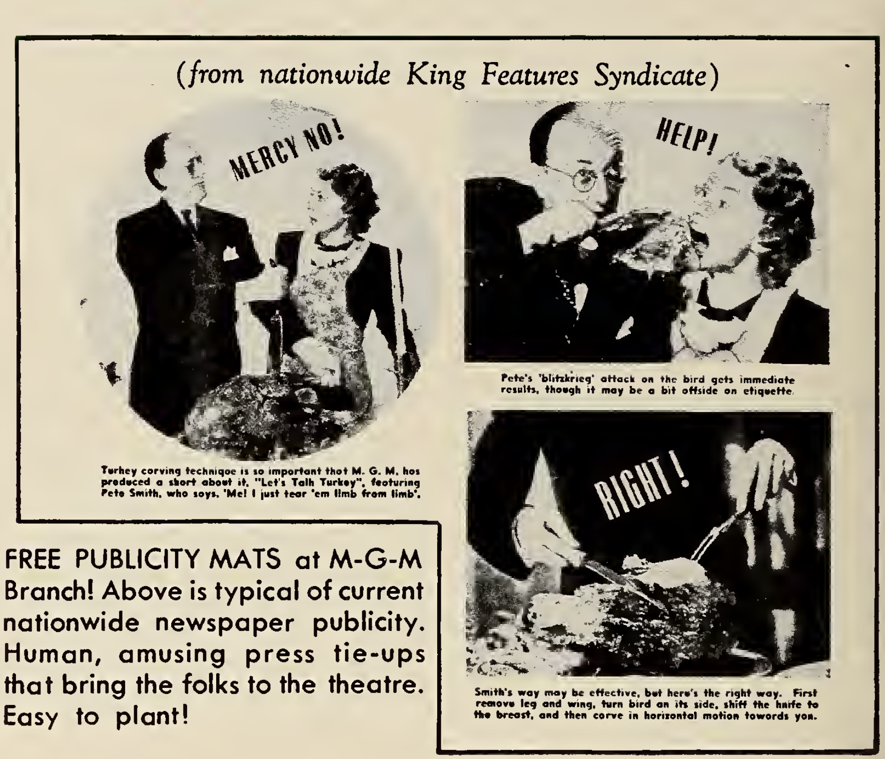
HE'S ALL WRONG, POOR SOUL. Billy Newell is ready a turkey wrestler, for instead of carving the bird he's about to break it apart, holding it helpless on its back with his knife, while he goes after the dressing. He didn't start right either, but cut off an entire leg at one fell carve. And such bad management too, with Thanksgiving Day right around the calendar's corner. He'd better look at the gentleman beside him and see the proper stance, holds and procedure in general. There's still time before November 23 for the guy who really wants to learn.

NOW THIS GENTLEMAN has the right idea. It's Max O. Cullen, who has a national reputation for carving turkey correctly. In the first place, when he started carving he had the bird relax on its side.

AFTER REMOVING the drumstick and the second joint, Mr. Cullen has easy [illegible] to remove the dark meat.

DRESSING follows after the dark meat is carved away. And, by the way, the cuts are always made from the outside of the bird toward the carver.

WHITE MEAT is sliced last horizontally. You can see the complete process in "Let's Talk Turkey," soon coming to the Capitol Theatre.



(from nationwide King Features Syndicate)

MERCY NO!
HELP!
RIGHT!

Turkey carving technique is so important that M. G. M. has produced a short about it, "Let's Talk Turkey", featuring Pete Smith, who says, 'Me! I just tear 'em limb from limb'.

Pete's 'blitzkrieg' attack on the bird gets immediate results, though it may be a bit offside on etiquette.

Smith's way may be effective, but here's the right way. First remove leg and wing, turn bird on its side, shift the knife to the breast, and then carve in horizontal motion towards you.

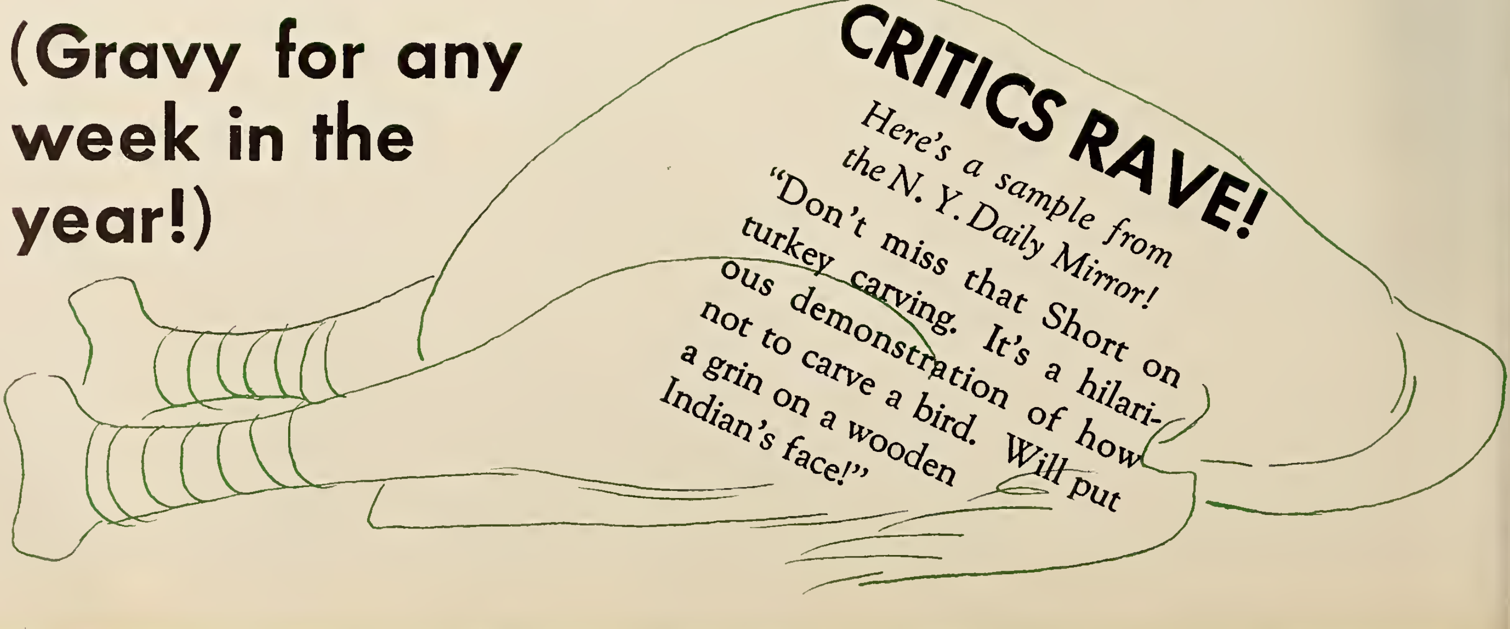
FREE PUBLICITY MATS at M-G-M Branch! Above is typical of current nationwide newspaper publicity. Human, amusing press tie-ups that bring the folks to the theatre. Easy to plant!

No matter when you play it, it's THANKSGIVING at the box-office!

PETE SMITH'S HILARIOUS M-G-M SHORT—

"LET'S TALK TURKEY"

(Gravy for any week in the year!)



CRITICS RAVE!

Here's a sample from the N. Y. Daily Mirror!

"Don't miss that Short on turkey carving. It's a hilarious demonstration of how not to carve a bird. Will put a grin on a wooden Indian's face!"

LEO
JR'S
LION
UP

A CONVENIENT INDEX, FOR REFERENCE PURPOSES, OF SHORT SUBJECTS WHICH HAVE APPEARED IN PREVIOUS ISSUES

CRIME DOES NOT PAY

Drunk Driving — Death rides the highway in this expose of the ''criminal'' who mixes alcohol and gasoline — a potion of certain destruction. (21 mins.) *OCT.*

Think First — Crime Does Not Pay now reveals the shoplifting racket showing how young girls are lured into this field, inevitably to be caught by the police. (21 mins.) *JULY-AUG.*

Help Wanted — The screen exposes the parasites who prey upon the unemployed, giving jobs to those who will kick back a part of their pay, destroying those who won't string along. (21 mins.) *MAY-JUNE*

Money To Loan — An expose of the loan shark, lowest of all criminal parasites, whose easy terms mean uneasy consequences for thousands caught in his clutches. (21 mins.) *MAR.-APR.*

While America Sleeps — Sounding the alarm against a new threat to American security, the screen exposes the startling truth about the vast spy network lurking today in every corner of the nation. (21 mins.) *MAR.-APR.*

PETE SMITH SPECIALTIES

Let's Talk Turkey — A bird on the table is worth two on the floor, Pete demonstrates in his one-reel lesson on how properly to carve a turkey. (10 mins.) *OCT.*

Ski-Birds — Pete Smith reviews the colorful history of today's streamlined sport of skiing from the days when it was just plain hard work. (8 mins.) *OCT.*

Set 'Em Up — Laugs to spare as Pete Smith bowls audiences over with a delightful demonstration of the game which 14 million bowlers have made America's favorite indoor sport. (10 mins.) *SEPT.*

Football Thrills of 1938 — Pete Smith's annual review of U. S. gridiron classics featuring 176 pigskin stars in highlights from 8 major games from coast to coast. (10 mins.) *SEPT.*

Take A Cue — Pete Smith puts plenty of English on the sound track to describe how Charles Peterson, billiard expert puts it on the cue ball. (9 mins.) *JULY-AUG.*

Culinary Carving — Pete Smith prescribes a one-reel lesson in how to become the knife of the party. A dissertation on the art of carving, showing how proper cutting improves and stimulates appetites. (9 mins.) *MAY-JUNE*

Poetry of Nature — Back to nature goes Pete Smith to study the fauna and flora in California's famed redwood forests. Highlights are an owl fighting an eagle and a crow attacking a chicken. (8 mins.) *MAY-JUNE*

Marine Circus — Pete Smith presents a short with a porpoise — in fact lots of 'em. A fish-eye view of 1001 species of sea life. Filmed in Technicolor at Florida's famed Marine Studios. (9 mins.) *MAR.-APR.*

ROBERT BENCHLEY

A Day of Rest — Bob Benchley digs into his garden, his attic, a game of badminton and a picnic lunch in the futile quest of a day of rest. (9 mins.) *SEPT.*

How To Eat — It's not what you eat but with whom you eat, expounds Benchley. He goes on to demonstrate the effect of the emotions on digestion and suffers an acute case of malnutrition. (10 mins.) *JULY-AUG.*

Dark Magic — Now you see him, now you don't. Baffling Bob Benchley goes in for amateur magic, finds a disappearing act in his bag of tricks which actually works—and how! (10 mins.) *MAY-JUNE*

Home Early — The screen's Prince of Perplexity learns too late that to come home early makes a husband a heel and makes his wife suspicious! (9 mins.) *MAY-JUNE*

PASSING PARADE

Forgotten Victory —(formerly titled ''Mark Carleton'') Saga of an unsung hero. John Nesbitt reaches into the depths of oblivion to pay long due tribute to the man responsible for the very bread we eat. (10 mins.) *OCT.*

Unseen Guardians — The Passing Parade honors the unsung and almost unknown protectors of the public; the Postal Inspection Bureau, the Children's Home Societies and the Underwriters Inc. (11 mins.) *JULY-AUG.*

One Against The World — John Nesbitt pays tribute to Dr. Ephraim MacDowell who, in the shadow of a lynch mob's noose, performed the first major operation in medical history. (11 mins.) *JULY-AUG.*

Yankee Doodle Goes to Town — Salute to democracy! John Nesbitt dramatizes 150 years of America's progress in one thrilling reel, from the days of '76 on up to the present. (11 mins.) *MAY-JUNE*

The Giant of Norway — (formerly titled ''The Man Who Couldn't Say No'')—Thousands of refugees owe their very lives to Fritjof Nansen, a man who abandoned his life's dream to heed the call of duty. (11 mins.) *MAR.-APR.*

The Story That Couldn't Be Printed —John Nesbitt pays homage to an obscure newspaper publisher, John Peter Zenger, who, in 1784, printed the story which won America's cherished freedom of the press. (11 mins.) *MAR.-APR.*

OUR GANG COMEDIES

Dad For a Day — It takes all the wiles of Spanky, Alfalfa and the rest of ''Our Gang'' and a Father and Son's Day picnic to teach a bashful bachelor how to propose. (11 mins.) *SEPT.*

Captain Spanky's Showboat —Villains, heroes, heroines, snowstorms and dastardly deeds dot Our Gang's latest theatrical venture, with ''Butch'' adding his touch of real villainy. (11 mins.) *SEPT.*

Dog Daze — The Gang accidentally gets mixed up in a ''pet-knapping'' crime wave and are almost thrown in jail. But thanks to a kind hearted cop everything is straightened out. (11 mins.) *JULY-AUG.*

Auto Antics — The entire gang is entered in a soap-box derby. Butch, the villain, ''fixes'' Spanky's and Alfalfa's ''rocket'' car so that it will be sure to lose. But as usual, he is the victim of his own machinations. (10 mins.) *JULY-AUG.*

Cousin Wilbur — Alfalfa's cousin looks like a sissy and can't command much respect. But his fists are strong and his mind is sound and he punches his way to the presidency of the Gang's insurance company. (10 mins.) *MAY-JUNE*

Joy Scouts – Against the advice of some boy scouts, the Gang goes on a camping trip and spends some uncomfortable hours in the great outdoors. But the scouts, bless 'em, come to their rescue. (10 mins.) *MAY-JUNE*

Short Notice!

Titles of two subjects presented in the October issue have been changed.

"MIRACLE AT LOURDES" is now the final title for "A Traveler's Tale."

"FORGOTTEN VICTORY" is now the final title for "Mark Carleton."

MINIATURES

Mendelssohn's Wedding March — Romantic history of the theme song of romance which Mendelssohn wrote for one couple but which has become sacred to lovers everywhere. (8 mins.) *OCT.*

Miracle At Lourdes — (formerly titled ''Traveler's Tale'') — Carey Wilson tells a strange story of divine intervention at the historic shrine at Lourdes. *OCT.*

A Failure At Fifty — The screen spreads a ray of hope for the hopeless as Carey Wilson proves the point that you're a failure only if you think you are. (10 mins.) *SEPT.*

The Ash Can Fleet — The story of David Bushnell, inventor of the depth bomb, the weapon to which General Von Hindenburg attributed victory for the Allies in the World War. (11 mins.) *SEPT.*

Rhumba Rhythm — Hollywood turns the camera on itself and films the city's favorite night spot La Conga, bringing to the screen for the first time the country's newest dance craze, the Conga. (10 mins.) *JULY-AUG.*

The Greener Hills — Saga of those incurable optimists who try, try again until they succeed in making themselves rich or ridiculous. (11 mins.) *MAY-JUNE*

Prophet Without Honor — Carey Wilson adds Hollywood lustre to the name Matthew Fontaine Maury, a cripple who charted ocean trade routes making travel on sea almost as safe as travel on land. (11 mins.) *MAR.-APR.*

M-G-M CARTOONS

Peace On Earth — A new type of cartoon satirizing the human race and ridiculing it for resorting to war to solve its problems. Very timely! (9 mins.) *OCT.*

Blue Danube — The legend that inspired Johann Strauss to compose his immortal melody is brought to the screen in Technicolor. *SEPT.*

One Mother's Family — A Technicolor cartoon depicting the trials and tribulations of Mother Hen whose family is a constant source of worry and anxiety. (9 mins.) *SEPT.*

The Bookworm — A Technicolor cartoon containing the chase of the century with all the villains of fiction, including Fu Manchu, Frankenstein, Dracula and many others, on the trail of a little worm. (9 mins.) *JULY-AUG.*

The Bear That Couldn't Sleep — Pity the poor bear who finds he can't hibernate because fate and the elements are constantly playing nasty tricks on him. Filmed in Technicolor. (9 mins.) *JULY-AUG.*

Goldilocks And The Three Bears — The famous fairy tale comes to the screen in Technicolor, depicting the adventures of Goldilocks in the home of the three bears. (11 mins.) *JULY-AUG.*

Art Gallery — It's art for fun's sake as the Three Little Monkeys bring the classics to life for the burning of Rome in Technicolor. (9 mins.) *MAY-JUNE*

The Little Goldfish — Depictintg the plight of a little goldfish when, in his dream, he escapes from his bowl and mingles with denizens of the deep. (8 mins.) *MAR.-APR.*

FITZPATRICK TRAVELTALKS

Night Descends On Treasure Island — Depicting the colorful spectacles at the San Francisco World's Fair seen at night through the lens of a Technicolor camera. *OCT.*

A Day On Treasure Island — FitzPatrick offers a pictorail treat in Technicolor of the startling wonders at the Golden Gate International Exposition on San Francisco's famed Treasure Island. (11 mins.) *SEPT.*

Short Waves of Response

Credit The Short

The Pete Smith short "Football Thrills Of 1938" is one of the finest single reels I have ever exhibited on our screen. It is causing more word-of-mouth advertising here than many a good feature I have played.

My feature is ——— (not M-G-M) and it sure is a turkey and we are still doing business! I credit the short.

I'm not writing this to make you feel good, but, in all sincerity, I think that exhibitors should go out of their way to exploit this unusually fine short feature.

PAUL O. KLINGLER

Rialto Theatre
Lewistown, Pa.

Short Appreciation

I have given several talks recently to different types of civic, educational and fraternal groups on the importance of the short subject to a motion picture program. These talks have ranged in theme from the well-balanced program to the educational aspects and possibilities of the M-G-M short. Am attaching tear sheets of our recent address before 150 members of the Reading Motion Picture Forum.

Thought you would like to know that most of the inspiration and all of the material for these talks have been taken from that most excellent and informative "M-G-M SHORTSTORY."

Yours for a better appreciation of M-G-M shorts.

GEORGE PETERS

Colonial Theatre
Reading, Pa.

It's A Peach

It was my pleasure to see one of your films illustrating the right way to carve meat ("Culinary Carving") at the Appolo Theatre in Kansas City last week. It was not only thoroughly enjoyed by me, but the same sentiment prevailed of the nearby seatholders. It was a peach, and everybody got a kick out of it. Why not more of this type of film? Even though humorous, it has an educational value.

Certainly all men, sometimes during their life, strive to be qualified to carve meat and birds. Keep up the good work.

WILL J. MILLER

Live Stock Commissioner
State Of Kansas

Attention America!

Please allow me to commend you for the production of the very timely and effective film entitled, "Drunk Driving."

The subject dealt with in this film is one that needs to be called to the attention of the American people in a very forceful manner at the present time, and your company has rendered a humanitarian service in presenting this picture. It is my studied judgment that drunken driving is one of our greatest menaces and most powerful enemy today.

It is my fervent hope that you will produce many more such films in the future for the good of humanity and the well-being of our Nation.

J. D. GREY, *Pastor*

First Baptist Church
New Orleans, La.

Commendation

It has been my privilege, together with other officers of the Los Angeles Police Department, to witness a private showing of your latest crime short "Drunk Driving."

It is my firm belief that the release of this picture on a wide scale should prove a strong deterrent to this exceedingly dangerous practice. The situations dramatized in the film, stirring as they may be, are but repetitions of those daily encountered by our traffic enforcement and accident investigation officers.

Your studio is to be commended for its interest in one of our major problems, and for its splendid series of short subjects which teach the important lesson to theatregoers that "CRIME DOES NOT PAY."

LEE C. GERMAN

President, Police Relief Assn.
Los Angeles, California

Short Sold Tickets

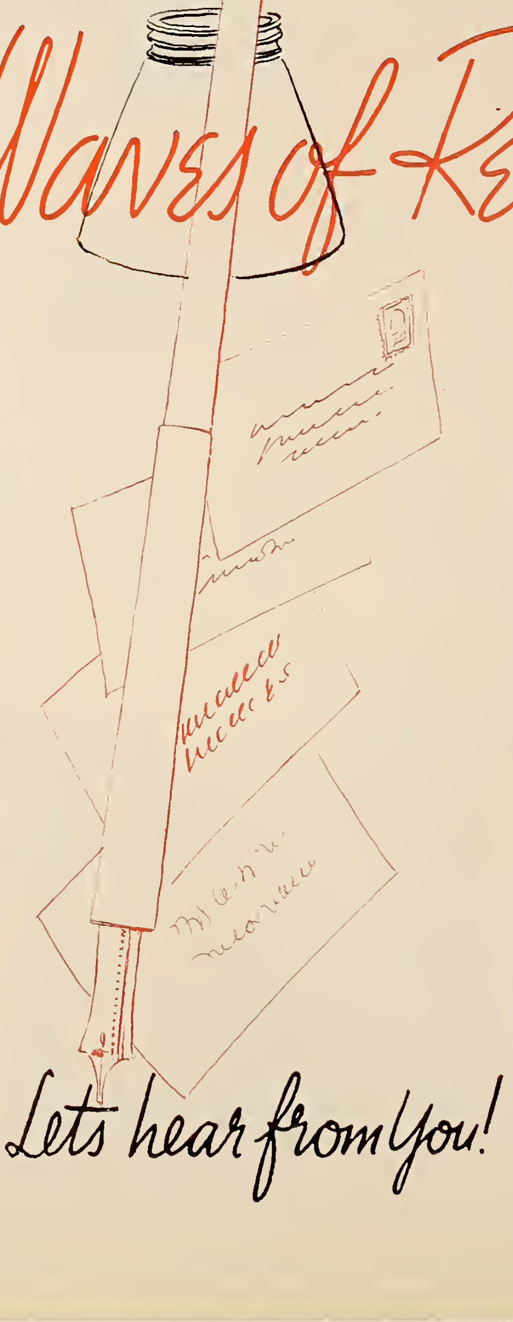
Thanks for "Set 'Em Up." It sold more tickets than any short since "Miracles of Salt Lake City," which was more than a natural for us.

Clare Woods, Manager of the Centre Theatre sold the short every way possible. It was booked with ——— (not M-G-M) and between you and me, I think the short sold more tickets than the feature.

It is very satisfying to know that you are making shorts for the exhibitors and not for the Academy Award and Hollywood.

HAROLD CHESLER

Intermountain Theatres, Inc.
Salt Lake City, Utah



Lets hear from You!

Add Endorsements

The following resolution was passed at the annual meeting of the Seventh District Branch of the Medical Society of the State of New York held recently in Canandaigua, New York.

"The Seventh District Branch of the Medical Society of the State of New York have today at their annual meeting viewed four films prepared and furnished to the Society without cost by Metro-Goldwyn-Mayer:

'That Mothers Might Live'

'They Live Again'

'The Story of Dr. Jenner'

'One Against The World'

"We congratulate M-G-M on the scientific, cultural and humanitarian spirit of these films and heartily commend them to the profession and to the general public. Be it resolved that the Seventh District Branch of the Medical Society of the State of New York herewith endorses the four films above mentioned."

B. J. SLATER, M.D.

Rochester, New York

On the Cover

"In PEACE ON EARTH, M-G-M has turned out a cartoon off the beaten path . . . it gives the audience something to think about . . . timely, amusing and enlightening." —FILM DAILY

"Timely . . . excellent in conception and execution . . . admirably suited for Christmas programs. Exhibitors may well apply exploitation in selling this subject which should produce much audience comment." —MOTION PICTURE DAILY

"But elementary, my dear Watson. They're double-feature fans."

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SHORT STORY

NOV • DEC 1939

ENTIRE CONTENTS OF THIS PUBLICATION AVAILABLE FOR REPRODUCTION IN WHOLE OR IN PART . . . ADDRESS ALL COMMUNICATIONS TO THE EDITOR

Editorial Advisory Board: HOWARD DIETZ • S. F. SEADLER

HOWARD STRICKLING • OSCAR A. DOOB • HERBERT MORGAN

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RUDOLPH ISING and HUGH HARMAN

FRED C. QUIMBY

Animating MOTHER NATURE

It's Mother Nature, not Mother Goose, who fathers the ideas of M-G-M's cartoon creators, Harman and Ising

If you hear of a couple of young men being picked up on Hollywood Boulevard for obstructing traffic while escorting a lowly katydid across a busy corner, it's an odds-on bet that they will be Hugh Harman and Rudolph Ising. And you may be sure that their gallant deed will not be motivated by a maternal attitude toward insects or a desire to preserve entomological specimens. Rather, and admittedly quite selfishly, they will be merely furthering the development of their business interests.

It seems that Mr. Harman and Mr. Ising are two of Hollywood's leading figures in the serious business of making cartoons for Metro-Goldwyn-Mayer. And insects, their habits and customs, are good and valuable assets in this peculiar business.

The Messrs. Harman and Ising have been working in this sphere of fantasy for some fifteen years now, and the theories they have developed over this period of years indicates that there is more to the business of making animals imitate humans than appears on the surface (or the screen).

At present, Harman and Ising are working separately on the M-G-M lot. Their films appear on the screen either as a Hugh Harmon or Rudolph Ising production. Yet, they have to be considered as a team. Each always knows what the other is doing and they constantly exchange advice.

Their personalities are as different as Garbo's and Judy Garland's but their minds are like twin motors. Ising is quiet, serious, dark and built like a fighter. Harman is an easy talker, perpetual smiler, and small and wiry.

They make pictures for those folks who like to drink from the fountain of youth — which is just about everyone alive. This fact, they state, is why adults like cartoons of animals acting like humans in a world of fantasy. Their reasoning is that, as children we all live in a make-believe world in which we want to believe that everything is possible, even talking animals, fairies and elves. From that world, they point out, we are plucked and set down in a school where we begin to be drilled in realities. Thereafter, everything is brutal fact.

For this reason, fondness for cartoon fantasy is a throwback to childhood. Harman and Ising still have that child psychology and hope they never lose it.

Although they do use human characters occasionally, animals are their popular stand-bys, also for definite reasons.

"Through animals, humans can be caricatured more expertly," they state. "Animated cartoons stress the faults and limitations of persons rather than their strong features. To an audience, it is like looking into a strange world, yet recognizing themselves and their acquaintances.

"The public would rather see animals do human things than human drawings do the same. Every animal, unless played for comedy menace, can be made to look lovable and cute. There is also the advantage of being able to give our animal characters all of the individualities in actions and thought of animals plus the same actions and thoughts of humans. We really have a two-barreled gun to shoot."

There is still another vital reason for using animals. This is the limitation of reality placed on the actions of any human cartoon character. As they explain it, "We need both elementary things and exaggeration. Animal cartoon characters have the same advantage clowns have over straight actors. If we are to be absolutely human with a real-life character, we cannot stretch, twist or otherwise distort the face or body. The mere unnaturalness would make that character ugly. But the same distortion with an animal looks pleasing. Recall how clowns go to great extremes by painting their faces. They aren't real, but everyone loves a clown."

So far do Harman and Ising go in making humans in their stories absolutely normal, that they usually photograph a real person in action. They did this for the character of Goldilocks in "Goldilocks and the Three Bears." But the character that created the biggest sensation was the dancing fairy for "The Blue Danube," a beautiful interpretation of a musical mood which told the story of how water babies, birds and animals gathered blue for the famous river. A real dancer posed in action. Then artists, being artists with an eye to beauty, drew a fairy with wings but without clothes. Oh, they gave her long Godiva-like hair, but realism went too far in some cases as

(Continued on Page 8)

A FEW SHORT WORDS BY

Editor-Publisher
SHOWMEN'S TRADE REVIEW

**CHARLES E.
"CHICK" LEWIS**

DESPITE the fact that many circuits and some hundreds of individually operated theatres have proved the box office and entertainment values of good short subjects, a large percentage of theatremen throughout the country continue to maintain an attitude of inexplicable indifference towards the miniature productions which offer the only harmonious element for the composition of a balanced program headed by a lengthy feature film.

There are others (and their name must be legion) besides ourselves who have tried to fathom this peculiar situation and to figure out why, since theatremen play them, they nevertheless ignore them, completely and continually. If the short subjects now available lacked impressive themes; if they offered no "names", no selling angles, no appeal, we then could understand this attitude.

But the short subject of today has everything to justify its acceptance by the theatreman and merit from him some measure of his best talents in theatre merchandising. Our own feelings in this matter are not confined to an occasional oratorical outburst on behalf of the short subject. Week-in and week-out our publication devotes liberally of its space and the time and talents of its staff to give the short subject the same serious attention that we accord to feature productions. These efforts, we think, prove we are not merely giving lip-service to the short subject when we state that some knotty problems now confronting many theatremen might be solved quite simply were these theatremen to rid themselves of benighted prejudices and examine the short subject in the light of its present status as quality entertainment.

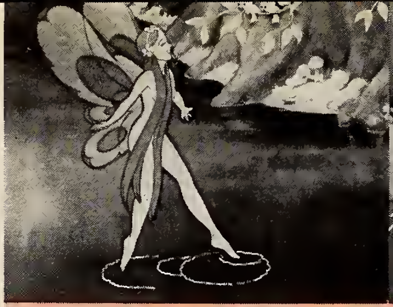
To us the saddest thing about this abuse of the short subject is the injustice done them even before they get into the theatre. Surely you have heard a smart booker, or an exhibitor, say to the short subject booker in an exchange: "Give me a cartoon and a two-reeler for the 19th, 20th and 21st." Can you imagine that same fellow walking into a store and asking for "just a necktie—any necktie you have handy."

We never can think about the treatment short subjects receive from some theatremen without recalling the expression "he cut off his nose to spite his face." And doesn't that apply perfectly to the theatreman who never gives his short subject booking any considerable thought, much less effort in selling a particular short subject to his community for that extra dollar or extra entertainment value?

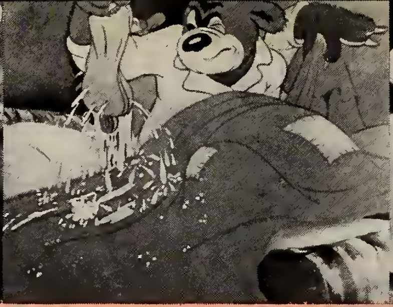
Why not give the one- and two-reelers a chance? Suppose for the next few months you concentrate on your short subject bookings with a definite view towards improving your shows through the careful and sensible rounding out of the show through diversity of the supporting bill. And, further, suppose you wage a two-fold campaign in connection with your bookings. First, by tying in the outstanding short on each show with all of your advertising; second, by finding the best selling slant of each outstanding short on each change of program and giving it the benefit of a special and individual campaign much the same as you give a feature with unusual selling angles or appeal.

Who can tell. You might develop a real paternal love for these step-children of the industry.

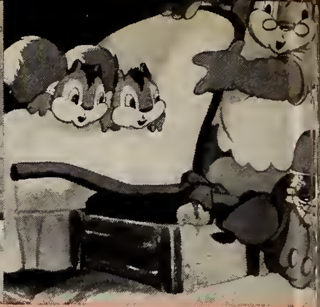
Animating MOTHER NATURE



The dancing fairy of "The Blue Danube" was a beautiful interpretation of a musical mood.



Papa Bear is a cross between Edgar Kennedy and Oliver Hardy with Wallace Beery's voice.



An old squirrel, prototype of the late Chic Sale, creates fantasy out of grim reality

(Continued from Page 6)

the hair swayed. The result was considerable erasing later.

As long as cartoons are strictly fantasy, the unreal is valuable, but never possible with human characters. Hence, the two point out, a real character can never be a prolonged cartoon star — eventually all the limitations will be used up and the character will begin repeating his adventures because he can't do impossible things which animals can do. They realized this when "Goldilocks" was made. The heroine of the fairy tale, for cartoon purposes becomes just a stooge for the bears. Harman is now making more with the Bear Family, treating them as a counterpart of the Hardys. Papa Bear is the main character, patterned after a cross between Edgar Kennedy and Oliver Hardy, with Beery's voice. He is a "fall guy," unemotional, suppressed, lazy, slow-moving and continually irritated by events that mount to the unbearable. The next Bear picture will be "The Bear Family," in which they again do the unconventional. The subject will open with a hand sketching Papa Bear. Gradually, the public will see how he is made to move and then he goes into his story. Papa Bear will also be treated as an unwilling actor on a stage through the use of a heckler, always brought in merely by his shadow looming from an "audience" and an off-screen voice.

This will be followed by "A Rainy Day" and an untitled fourth now in preparation (it takes eight months from story idea to completed subject). "A Rainy Day" will illustrate one of Harman and Ising's basic principals — always base fantasy on realism. Papa Bear tries to repair a tiny hole in the roof, eventually wrecking the roof. As a storm comes up, the shingles blow away, forming themselves into billowing waves, into which the bear plunges and starts swimming.

"Unreal? Sure!" Harman and Ising say. "But, we are creating a realistic storm behind all this and the burlesque touch will be accepted. We always avoid absurd tricks for our animal characters. The day is past when a cartoon cat could convert his tail into an airplane propeller and fly away. It once was funny. Today, the public, even in a world of fantasy won't go for it. However, in 'One Mother's Family,' a hawk is given all the characteristics of a zooming airplane. That is natural."

If there is one outstanding prerequisite for a successful animated cartoon producer, what is it? Both Harman and Ising have the same answer — constant observation.

These two chaps are expert observers. They continually find themselves watching leaves blow in the breeze, cloud formations or water flowing to the sea or insects plodding along in their own peculiar fashion — always to be able to put this movement in drawings. They are great believers in mood in backgrounds.

But, at the same time, they observe eccentricities in persons and animals and often find themselves staring. That's because they are continually watching for ways to idealize types and characters.

This observation of animals, birds and insects has made every living creature have serious life to them. All their artists feel the same way and some are so imbued with this feeling that they would never kill even a poisonous spider or snake.

Harman and Ising read omnivorously for ideas, background, social causes and character study, seeking impressions rather than cold facts. For instance, the average man reads of the Palomar telescope to learn amazing details. Ising read of its ability to pierce the Milky Way and immediately got an idea. The result is his story, now in work, of the three little kittens who lost their mittens and were sent to bed without any supper. Hungry, they visualize the Milky Way as actually of milk, cream, butter, ice cream and whipped cream. So up in a balloon they go for adventures among milk products.

The two listen to the radio, mostly to study voices because voices are important in their work. Music occupies a great part of their home-life. To them music is action and color. They can't play any instrument, but music gives them impressions. The Hungarian Rhapsody represented a perfect sunset to Ising and he drew it. Harman tells of playing one record for hours, trying to capture a pictorial mood. It happens frequently and always the following day his head is dizzy with the tune.

They are constantly striving for something different. Pictorial beauty frequently sweeps them away and they must be brought down to reality again by a guiding hand which happens to be Fred Quimby, the practical member who is in charge of the cartoon department.

Harman and Ising have probably the largest and most frequently-changing cast of cartoon characters in the business. That is because they continually experiment. If a star is created — as in the case of Papa Bear — they make a few more with him. Having no strict star characters, they don't have to work a certain one into every cartoon. The cartoon star system also holds the danger of finally killing a character. To keep a cartoon animal in character, he must have type which means he has limitations that eventually will consume every logical situation for him.

Both Harman and Ising agree that the tastes of the public are in a state of constant flux. The development of national and international events, they assert, subconsciously reacts on the majority of people. Producers of motion pictures with human actors are well aware of this and it is only logical, they contend, that cartoon producers must also take it into consideration. An example of this is the present talk of M-G-M's cartoon department "Peace on Earth," which, while remaining in the realm of fantasy, is as timely as a current newsreel. The story concerns itself with a situation in which all humans have been killed in a series of wars, leaving animals as the sole inhabitants of the earth. The film is a sharp satire of a current event which is uppermost in the minds of the public. An old squirrel, a prototype of the late Chic Sale with all his provincial mannerisms, wisdom and homey philosophies, is called upon to create fantasy out of grim reality.

Tom Turkey will be Harman's next introduction. He'll be human, all right — a small-town "slicker" in mail order suit and yellow shoes. He's the peppy fellow everyone knows, the guy who has an answer for everything and never seems to learn a lesson. Surrounding him will be a "stock company" of fowls representing small-town folk. At the same time, Ising is readying a little calf character for introduction in "Home On the Range." This character will be given the power to reason and the mother-child love will be played up. It will stay away from slapstick and the calf will do no such unreal things as scratching his head.

What of the future of cartoons? Well, both Harman and Ising sincerely believe that animated cartoons eventually will express other emotions than the basic ones now used, but this will depend on technical advancement. They believe pathos, tragedy, love, drama, suspense and many other emotions will someday be as easy to express as comedy and irritation are today.

"After all," they say, "animated cartoons have come a long way. Why, it was only ten or twelve years ago when pen and ink figures only moved. Today our cartoon characters really are individuals."

Yes, Harman and Ising are experts in fantasy but they also have common sense; they picked a field in which their actors show very little temperament.

A DOOR WILL OPEN

Coincidental or supernatural?... Science can offer no solution to Carey Wilson's strange story of the dead who influence the living!

TWO YEARS ago Carey Wilson attempted something entirely new in motion picture entertainment, delving into such theretofore untouchable subjects as psychic phenomena and divine intervention. Wilson reasoned that since almost every person has had at lease one scientifically inexplicable exprience, that most people would be interested in similar experiences of others. His belief has since been borne out and now Wilson has just completed his eighth subject on supernatural phenomena.

Titled "A Door Will Open," this new Metro-Goldwyn-Mayer Miniature tells a strange story of an intangible something — a sort of guiding light that righted a serious wrong and made a great career possible. The story is that of a brilliant young pianist and composer, Arthur Campbell.

On a particular night, after completing a rendition of his most popular work, "American Rhapsody," Campbell took his bows, picked up a book, resting on the piano, as he had always done at each of his recitals, and left the stage. Though he thought no one noticed the book episode, Campbell was asked the significance of it, at a reception that followed. His story left many doubts, but there were just as many believers. And this is the story.

Ten years ago, Campbell was a poor struggling pianist, living over a garage and frantically working to finish his new composition, "American Rhapsody." Often, when he was tired, he sought peace and quiet in a current best-seller, "This Gentle Thing Called Sleep." Then, his composition, bearing his name and the date, September 3, 1929, was only sixteen bars long.

It was difficult to compose with worries such as bills to pay, creditors to dodge, and no food. His only consolation was the sympathetic encouragement of the landlady's young daughter, Sally Gordon. One day, on presentation of a $35.00 rent bill, Arthur went to see Mrs. Gordon to ask an extension, to tell her that he was working hard but hadn't any money at the moment. Instead of being cross, she told him not to worry about the rent. She told Arthur that she had insomnia and asked his advice on how best to overcome it. To show his appreciation, Arthur quickly scribbled an I.O.U. for the rent on the back of his manuscript, signed it, dated it, and placed it inside "This Gentle Thing Called Sleep," which he presented to her.

A few nights later while a terrific storm raged outside Arthur sat in his room frantically seeking new notes for his composition. Suddenly the door opened, revealing Mrs. Gordon standing in the rain. In a strange voice she said she couldn't come in but that if Arthur would see Paul Winters, the noted composer, the following morning, one of Arthur's compositions would be accepted as Winters' new musical theme. She stated, "Tomorrow your door will open," and then she left.

The next morning, Winters accepted Arthur's composition, and asked that the young composer also make the orchestration. But there was sad news awaiting Arthur upon his return home. Mrs. Gordon had been killed the night before as she crossed the street in the rain. Was she killed before or after giving Arthur the information. Was it really she who advised Arthur that a door would open or was it—? He'd never know.

Years later, Arthur was a wealthy and well-known composer. He and Sally Gordon were married and they had a child. His new composition "American Rhapsody" was a great success, the talk of the century. Then, one day, he was served with a summons charging him with plagiarizing the work of a fellow composer, Karl Laurentz. The trial was going in favor of Laurentz. It seemed that not only would Arthur lose his work and position, but the pride of his wife and child as well. Sitting at home the night before the final day of the trial, Arthur was trying desperately to figure a way of fighting Laurentz. It was raining outside. Suddenly, an eerie light shown through the window and seemed almost to beckon to Arthur to follow it. He rose and was guided to the bookshelf. There the light stopped on "This Gentle Thing Called Sleep," the same book he had given his wife's mother many years ago. Inside the book was the I.O.U. he had given her, dated September 3, 1929, and written on the back of his original "American Rhapsody." This was the proof that he was looking for — indicating that he had written the work long before Laurentz.

Was this divine intervention, the guiding spirit of Mrs. Gordon? Or was it merely a coincidence. What do you think? Carey Wilson asks.

Dalies Frantz, internationally known concert pianist, enacts the role of Arthur Campbell. In the film, he plays the entire "American Rhapsody," an original composition by Earl Brent, with a sixty piece symphony orchestra accompanying. Lynne Carver has the feminine lead.

George Sidney, former Our Gang mentor, directed from a script by Julian Hochfelder. Richard Goldstone produced.

Exploitation ☆ ☆ ☆

THE TITLE of your film, as well as its theme, suggests opportunity. All organizations, therefore, who "sell" opportunity can be enlisted in exploiting the picture. First, and most obvious, is your newspaper's Want Ad section. Get them to run a series of promotion ads using stills from your picture and copy to the effect that when opportunity knocks the Help Wanted columns open the door to new and better jobs, etc.

Perhaps you can work up a cooperative newspaper ads among those firms which specialize in "opportunity." All secretarial, business and trade schools, employment agencies, etc., which seldom have the chance to tie in with a motion picture, should be included.

Of all Carey Wilson's subjects on supernatural phenomena, this is perhaps the strangest. Why not invite a local psychology class to an advance screening. Their opinions as to why the events depicted may or may not have been coincidental should make excellent newspaper copy.

THE WORD "romance" usually calls to mind spring, an evening under the stars, a handsome man and a lovely woman. Poets would have it so, songwriters and authors, too. But not Pete Smith. No siree! Mr. Smith, famous for his Metro-Goldwyn-Mayer one-reel dissertations on sundry trivia of general interest, is not one to limit a word to its narrowest aspects. Mr. Smith is a man of the world who recognizes romance wherever he finds it. And at the moment he has found it in the history of the potato, the lowly potato, that dirty, bulbous, ill-shapen, ill-esteemed "spud." Yet Mr. Smith thinks it so romantic that he has made a short subject concerning it,

Romance of the

titled, without mincing words, "Romance mance Of The Potato."

In this new Specialty Pete tells some amazing facts about old John Q. Potato, how it was discovered, how it changed the history of the world, making some nations rich and powerful, at the same time dooming others to chaos and despair.

The potato it is learned, must have existed centuries ago when it was a daily part of the diet of the caveman. However, it remained for a young Spanish explorer, Francisco De Cieca, to introduce it to the civilized world. De Cieca, a favorite of King Charles of Spain, was sent to South America in 1545 to search for the lost "City of Gold." Instead, he found several bands of friendly South American Indians who either could not or would not understand his talk about the "City of Gold." However, their lack of linguistic talents didn't affect their hospitality. De Cieca was a guest at many of their feasts, the delicacy always being a boiled root, called "battata." So enthusiastic was he about these roots, that he loaded his boat with them and sailed back to Spain bringing tales of this wonder food to King Charles. The king listened gluttonously and ordered a feast of these "battatas." But Charles' chef served the

All eyes on the lowly spud . . . Pete Smith says a mouthful about the part the potato has played in history . . . proving there is more to the "mickeys" than appears on the plate!

roots raw. One bite changed Charles' expression from one of anticipation for a rare delicacy, to something that resembled a porcupine in its shrivelled state. So, De Cieca was imprisoned for the rest of his life for "trying to poison the king." Incarcerated, he had time for nothing else but to write his memoirs of the beloved but trouble-making "battata."

Years later, in England, De Cieca's memoirs of the root were read by Sir Walter Raleigh, who immediately cultivated his own crop of the wonderful food. Proud of his tubers, he invited Queen Elizabeth to look them over. History has it that Sir Walter was banished from England. There are those who insist that the homely "battata" was responsible and the famed cloak incident happened thusly:

Sir Walter was leading the Queen to the sight of his potato patch. En route, they came upon what seemed to be a mud-puddle. Gallantly, Sir Walter shed his cloak, placed it over the mud, and invited the Queen to step upon it. But the mud-puddle proved to be a mud-hole and Her Majesty fell into it up to her — well! Hastily, Sir Walter sought a retreat in Ireland, where he raised potatoes and made them the national food of Ireland.

The potato's next important appearance in history occurred in 1789, prior to the French Revolution. With the French peasantry starving for food, a young French apothecary, Antoin August Parmentier, experimented with his "pomme de terre," alias the "spud," in the hope of saving his fellow countrymen from starvation and determined to see King Louis about it. But when Marie Antoinette saw the potato plant with its beautiful white blossom, and learned that the flowers would die if the roots were eaten, she decreed that no potatoes were to be eaten in all France. Instead, Parmentier was given a castle and huge grounds and assigned to do nothing but raise potatoes for their blossoms, which became the most popular flower in the court of France.

Then, came the revolution; off went the heads of Louis and Marie Antoinette. Parmentier had become one of the nobility because of the potato blossom's popularity, and he too was headed for "Madame la Guillotine." In time, the mob recognized him and rescued him, allowing the continuation of his experiments with the "pomme de terre." Out of these experiments came the "French fried potatoes," whipped, mashed, au gratin, hashed-brown, Lyonnaise, potato pancakes, and most every other variety of potato we eat today. However, Pete Smith points out in the film, the potato *"piece de resistance,"* at it were, comes from the Russians — a hot boiled potato in a cold bowl of borscht.

Ireland, since the days of Sir Walter Raleigh's banishment, had been the home of the potatoes. In 1845, the potato bug moved in and destroyed the "spud" crop. Famine stalked the land. Irishmen were starving. But in America, the Union Pacific was in the midst of building a transcontinental railroad. They heard about Ireland's famine and offered Irishmen passage to America, a job building the railroad and their meals. "Meals!" That meant more potatoes. And so they came. Those who didn't build the railroad remained in New York and became policemen.

So, it was really the potato that linked the East and the West and brought civilization into the wilderness. It was the potato that made speed and comfort possible in travel. It was the potato that gave the "finest" title to New York's police force.

In the cast of the Specialty are Albert Morin, Emmet Vogan, Buck Russell, Fern Emmett, Irene Coleman, Judith Allen, and others. Sammy Lee directed from a script by Pete Smith and Jerry Hoffman.

Exploitation ☆ ☆ ☆

TIEUP OPPORTUNITIES of "Romance Of The Potato" are virtually unlimited. Grocers, restaurants, newspaper food pages will spread word of your film to people who eat potatoes — and that includes just about everyone.

You will find your local independent grocers or chain organization more than willing to cooperate. Perhaps they could feature an "Eat More Potatoes" week to coincide with the engagement of your film. Windows of every grocery in town should feature potatoes, using stills from your picture with appropriate copy announcing your showing. Counters, too, should be put to similar use. The mere suggestion should suffice to have all grocery newspaper ads carry announcements of your showing. The hand bills that grocers distribute from house to house can be another excellent source of publicity for you.

Contact your local potato chip manufacturer or distributor and get him to insert in every package slips with the copy, "Enjoy these potato chips, manufactured from the finest potatoes, etc. See "Romance Of The Potato," etc., etc."

As a variation of the bean guessing contest, fill a large glass or wire container with potatoes and offer guest tickets for the twenty-five closest estimates of the number it contains.

Don't overlook the wholesale produce firms who should be eager to banner their delivery trucks with announcements of your showing.

It might be a cute idea to have restaurants stick toothpick-speared cards into each portion of potatoes they serve with a couple of lines calling attention to the choice quality of the spud and, for your purposes, copy to the effect, "Boy! Do I have a past! See 'Romance Of The Potato' etc."

By all means invite your newspaper's food editor to an advance screening and have her do a column on the biography of a potato. The preceding story can be easily adapted for this purpose.

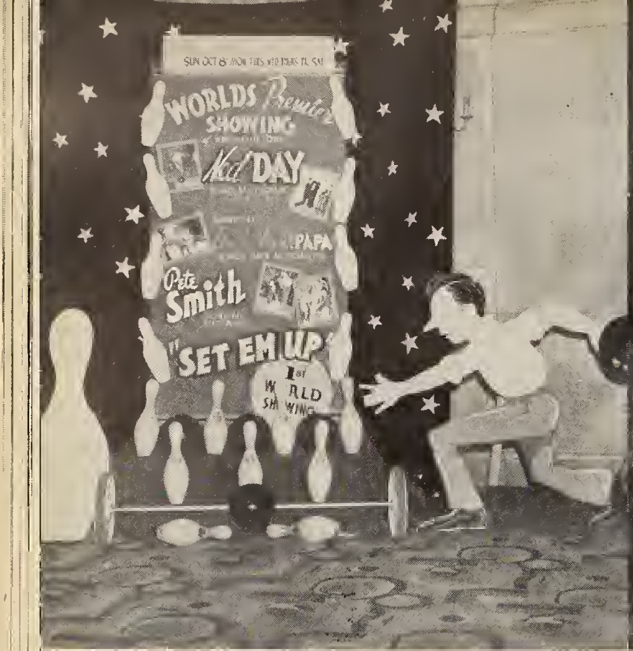
This subject is a natural for newspaper women's pages. Why not get them to run a contest for the most novel way of preparing potatoes. For prizes you should easily be able to promote a week's supply of groceries in addition to guest tickets for your theatre.

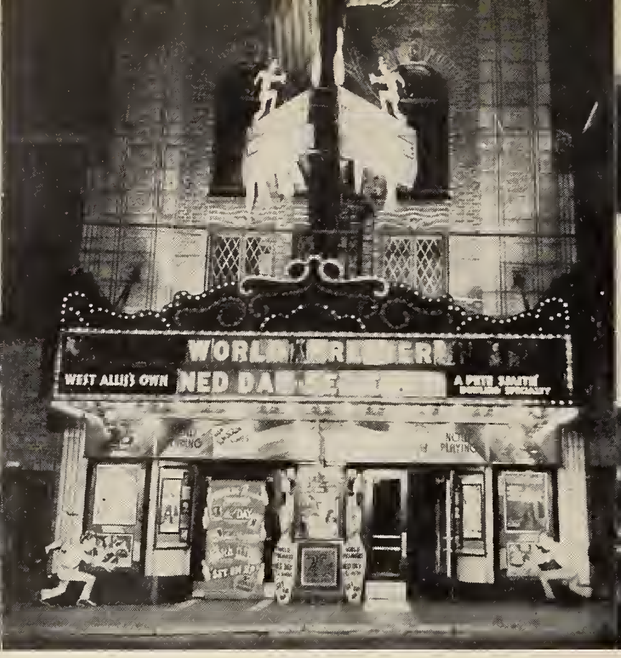
As a joint publicity stunt, arrange for a local competition between hotel and restaurant chefs to determine which can prepare the most original, best looking and best tasting dish of potatoes. Local gourmets could act as judges. Award a Pete Smith trophy to the winners.

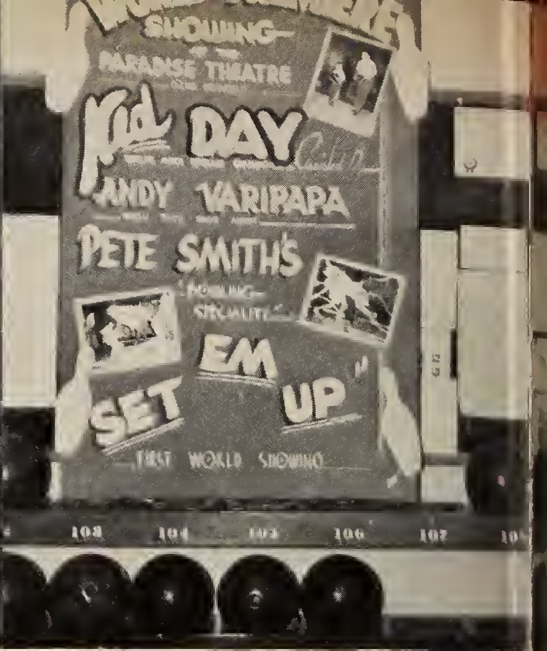
For the youngsters there are any number of laugh-provoking contests that could be put over on the stage of your theatre. These vary from sweet potato eating contests to potato races in which spuds are pushed across the stage by the noses of the contestants.

A good-will gesture that is especially appropriate during your showing of "Romance Of The Potato" is to set aside one performance when all children are admitted upon presenting several pounds of potatoes at the door. This potato matinee can be staged under the sponsorship of a local newspaper or radio station, the spuds to go to a local orphanage.

Sponsor a contest among students in the art department of a local public or private school in which the class will paint faces and stick legs on various shaped potatoes, making them into pigs, dogs, cows and other animals. Use the results of their handiwork as an effective advance lobby display and for attention-getting window displays during your showing.


WORLDS Premiere SHOWING
Ned DAY
VARIPAPA
Pete Smith
"SET EM UP"
1st WORLD SHOWING


WORLD PREMIERE
WEST ALLIS'S OWN NED DAY
A PETE SMITH BOWLING SPECIALTY
NOW PLAYING


SHOWING
PARADISE THEATRE
Ned DAY
ANDY VARIPAPA
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BOWLING SPECIALITY
"SET EM UP"
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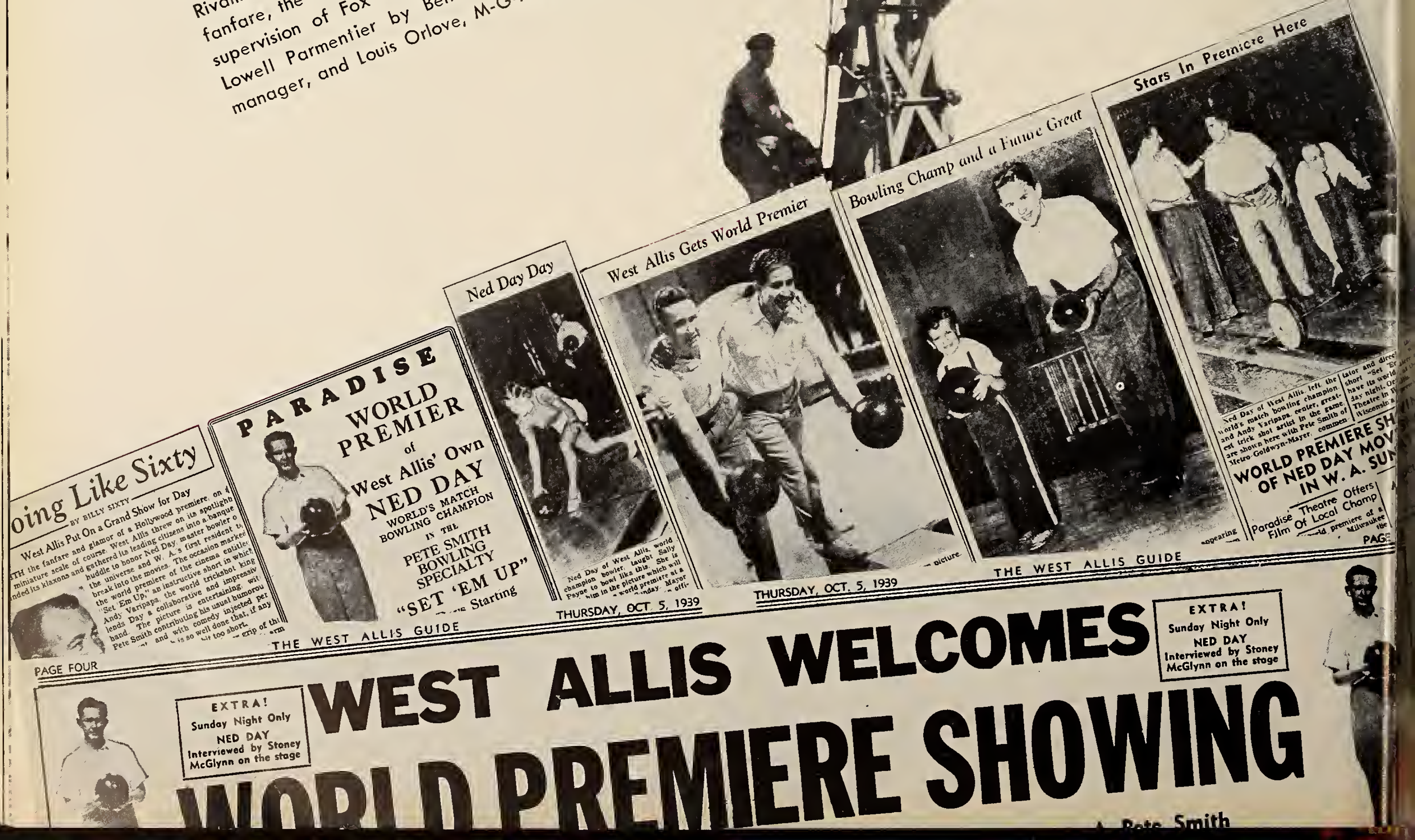
Setting up a Short
PREMIERE

SHORTS had their day in West Allis, Wisconsin, when Pete Smith's "Set 'Em Up" was given a special premiere in the home town of Ned Day, bowling champ who is co-starred in the film. Rivaling a Hollywood opening in spectacle and fanfare, the campaign was executed under the supervision of Fox Wisconsin District Manager Lowell Parmentier by Ben Van Korn, theatre manager, and Louis Orlove, M-G-M exploiteer.

WORLD'S PREMIER SHOWING
West Allis's Own NED DAY
NOW PARADISE THEATRE



Going Like Sixty

BY BILLY SIXTY

West Allis Put On a Grand Show for Day

WITH the fanfare and glamor of a Hollywood premiere, on a miniature scale of course, West Allis threw on its spotlight, sounded its klaxons and gathered its leading citizens into a banquet huddle to honor Ned Day, master bowler of the universe and W. A.'s first resident to break into the movies. The occasion marked the world premiere of the cinema entitled "Set 'Em Up," an instructive short in which Andy Varipapa, the world trickshot king, lends Day a collaborative and impressive hand. The picture is entertaining, with Pete Smith contributing his usual humorous ... and with comedy injected ... is so well done that, if any ... too short ... grip of the ...

PARADISE

WORLD PREMIER
of
West Allis' Own
NED DAY
WORLD'S MATCH BOWLING CHAMPION
IN THE
PETE SMITH BOWLING SPECIALTY
"SET 'EM UP"
Starting

THE WEST ALLIS GUIDE

Ned Day Day

Ned Day of West Allis, world champion bowler, taught Sally Payne to bowl like this. She is ... him in the picture which will ... world premiere at a ... Sunday. Mayor ...

THURSDAY, OCT. 5, 1939

West Allis Gets World Premier

... picture.

THURSDAY, OCT. 5, 1939

Bowling Champ and a Future Great

... appearing ...

THE WEST ALLIS GUIDE

Stars In Premiere Here

Ned Day of West Allis, left, the world's match bowling champion, and Andy Varipapa, center, greatest trick shot artist in the game, are shown here with Pete Smith of Metro-Goldwyn-Mayer, commentator and director ... short "Set 'Em Up" ... have its world ... day night, Oct. ... Theatre in W... Wisconsin's ...

WORLD PREMIERE SH...
OF NED DAY MOV...
IN W. A. SUN...

Paradise Theatre Offers Film Of Local Champ

... world premiere of a ... Milwaukee ... the ...

PAGE

PAGE FOUR

EXTRA!
Sunday Night Only
NED DAY
Interviewed by Stoney McGlynn on the stage

WEST ALLIS WELCOMES
WORLD PREMIERE SHOWING

EXTRA!
Sunday Night Only
NED DAY
Interviewed by Stoney McGlynn on the stage

... Pete Smith

"STUFFIE"

Official Hollywood canine-connoisseur Pete Smith presents a stirring tale of a dog that lays down its life out of courage and dogged devotion!

HOLLYWOOD, and perhaps even the entire nation, can boast no greater dog lover than Pete Smith. The famed unseen star of the screen has never been without a canine friend. He's learned to love them, appreciate them, and has helped to spread friendship between man and canine the world over. For his efforts Pete was recently made an honorary life member of the Tailwaggers, the film colony's famous dog society.

The noted commentator annually has devoted one of his Specialties to the glorification of his canine friends. His latest dog subject for Metro-Goldywn-Mayer, "Stuffie," relates the story of a mongrel pup who becomes jealous of a larger, handsomer dog that tries to usurp his position with his mistress. In this unusual one-reeler, Pete becomes the voice of the dog, speaks in the first person, and all camera angles have been shot from a "dogs-eye view," giving the one-reeler a most unusual photographic effect.

The hero of Pete's story is a mongrel pup, Stuffie. He is quite satisfied with his life, living as he does in a nice home with Mary, his mistress and her mother, both of whom love him very much. There is only one thing that bothers Stuffie — the dog next door named Tiny. Even Stuffie has to admit that Tiny, a huge St. Bernard, is the biggest, handsomest dog he has ever seen.

One day, while Stuffie is working himself up into a jealous frenzy, he decides to take a walk and departs through the lower panel of the front door, made on hinges especially for his convenience. Returning he is surprised and mortified to find his arch-enemy, Tiny, on his front porch, being petted by Mary. Mary explains that the neighbors have moved away and have given her Tiny —and she just couldn't refuse. "But," she whispers, "Stuffie is still my favorite."

Stuffie's jealousy and hate grow in leaps and bounds. On any provocation, he bites Tiny's tail and then goes dashing through his panel in the front door. It irks Stuffie terribly to see that handsome hulk sprawled out in the yard that was once all his. It makes him so mad when Tiny walks along dragging him on a leash. But, when Tiny picks Stuffie up by the scruff of the neck and drops him into a pail of water for his bath, Stuffie's anger knows no bounds.

One night, as Stuffie lies in bed he suddenly smells smoke. Sparks from the fireplace had fallen to the rug and the house is on fire. Mary thinks Stuffie is barking at Tiny and makes him keep quiet. Finally, Stuffie succeeds in rousing Mary's mother, who promptly sees the danger, grabs her daughter and hurries out of the burning house. Stuffie, frightened and caught in a burning corner, can't move. Outside, Mary is hysterical with the thought of losing her pet. Tiny, who is already out of the house, senses this and dashes into the burning building looking for Stuffie. Finding the pup, he picks him up by the scruff of the neck and seeks an exit. But the flames and smoke are getting heavier and Tiny is weakening. With a desperate effort, he manages to carry Stuffie to the panel in the door so that Stuffie can squeeze through and run to safety. But the panel is far too small for Tiny.

Outside, Mary caresses Stuffie, wondering about Tiny when the fireman walks out of the house, carrying the dead body of the gallant St. Bernard.

"Greater love hath no man than this," says Pete, "that he lay down his life for a friend."

Pete himself wrote the original screen play and story for the film. Six-year-old Nancy Long, Pete's new child discovery enacts Mary. Buck, Jr., son of the famed St. Bernard canine star, Buck, is seen as Tiny, and a twenty-one ounce pup named Fluffy, portrays Stuffie. Fred Zinnemann directed.

Exploitation ☆ ☆ ☆

THERE ARE millions of dog owners in this country and tens of millions of dog lovers. Your town has its share of them and each is a potential patron for your film. Obtain a mailing list of all owners from your license bureau or local pet shops and see that they receive an announcement of your showing.

By all means contact your local S.P.C.A. or Humane Society. Invite their officials to an advance screening and get them to mail announcements of your showing to their regular mailing list. You might also ask them to use their influence to have the local dog catcher's wagon loaned to you to be driven around town with a cargo of wistful looking mutts. In exchange, banners on the wagon could announce that guest tickets will be awarded to every person adopting a dog during your engagement.

Your city is bound to have a few dog heroes whose feats will compare in interest with the story told in your film. Get your newspaper to sponsor a contest, offering guest tickets and other prizes to readers who submit the best accounts of how dogs displayed unusual intelligence or heroism. This idea can be adapted with equal effectiveness for the radio.

In one sequence of your film the dog, "Stuffie," is lost and classified advertisements are placed in an effort to recover him. This makes your film a natural for a tieup with your newspaper on a house display ad for their classified section using stills from your picture.

A tried and proved stunt that's worthy of repetition is a dog beauty contest run in cooperation with your newspaper and a local department store or pet shop. The judging should be done on your stage.

All pet shops will be only too anxious to tie in with your showing. Supply them with stills and window cards. In addition, offer them guest tickets to be given to every person who purchases a dog during your engagement if they will agree to run newspaper advertisements including a mention of your showing.

Since "Stuffie" is photographed from a "dogs-eye" view and narrated in the first person, it might be a novel idea to spot signs on trees and fire plugs in the neighborhood of your theatre with copy addressed to the dog advising him to get his master to see your film. The stunt will be most effective if the signs are placed only a foot or so from the ground.

CRIME DOES NOT PAY!

POUND *foolish*

Regarded as a short cut to screen success, most sought after roles in Hollywood are in M-G-M's short subjects which have served as a springboard for a score of present luminories including Robert Taylor, Judy Garland, Ann Rutherford and Irene Hervey.

Now comes a trio of shining lights of former days seeking to re-establish themselves in the Hollywood firmament via the short route. Featured in "Pound Foolish," latest of the Crime Does Not Pay series, are Neil Hamilton and Victor Varconi, matinee idols of the 1920's, and Gertrude Michael of "Sophie Long" fame, who shares the feminine lead with Lynne Carver.

"Pound Foolish" deals with the problem of otherwise reputable citizens who resort to smuggling in order to avoid paying U. S. customs duties, depicting their investigation and conviction by the Treasury Department.

DURING the past five years, Metro-Goldwyn-Mayer's now famous series of Crime Does Not Pay pictures has exposed dozens of rackets and other criminal enterprises that annually mulct the public of millions of dollars. Now the producers of the series have turned their attention to another type of crime, one which has many peculiarities, the outstanding one being that thousands of "good citizens" condone it with a wink and a knowing smile. The two-reeler, titled "Pound Foolish," deals with smuggling.

The film points out that people who return from a foreign country with a little "haul" which they slipped through the customs are usually congratulated by their friends, told it's a cute prank and begged to "sneak in one of those for me on your next trip."

The film also notes that while the individual may only cheat the government out of a couple of dollars, the aggregate of all customs duties lost in this manner runs into many thousands.

However, "Pound Foolish" is devoted principally to another and more serious "angle" of the smuggling racket. It shows how those people who condone this petty thievery are the very persons who permit big-time, professional smuggling to exist.

Taking as examples several people of substantial means who, under ordinary circumstances, wouldn't steal a postage stamp, the film tells a story which makes it possible to understand why smuggling is one of the most difficult crimes to control.

It depicts Irene Reynolds, wife of the Customs Commissioner, returning from Europe and smuggling in several gowns subject to import duty. While abroad she has made arrangements with a "clever friend" to have a diamond necklace smuggled in.

Irene learns that her friend, Marguerite Stevenson, is also about to buy a diamond necklace but had expected to purchase it locally.

Meanwhile, Customs Agent Warner and his assistant Douglas discover that Irene is about to purchase this contraband necklace from Venoir, an Antwerp jeweler who works with a local smuggler, Victor — Irene's clever friend. Douglas goes to Antwerp to find how the Venoir-Victor smuggling process operates. He finds out all he needs to know and reports to Warner.

Victor promises Irene a pair of matched diamond earrings if she gets Marguerite's diamond necklace order for him. Irene persuades Marguerite to have her husband, Steve, give her the check for the necklace, instead of purchasing it himself. So, Victor has another order coming from Antwerp.

Spotlighting a black page in Society's Blue Book . . . the Crime Does Not Pay series denounces "the best people" who evade U. S. Customs duties...a crime which Society has made a fad!

Steve has been nominated for Mayor, backed by the powerful Major Dorset, because of his clean record. In the meantime, customs officials have been watching the jewelry smuggled from Venoir coming into this country. They trace Victor as he receives it and takes it to the home of Irene and her husband who are entertaining for Marguerite and Steve. The police follow Victor to the house, surround it, and just as Victor gives over the necklace, they barge in. In an effort to make a safe getaway, Victor grabs Irene as a shield, forces her into a car, and tries to evade the police. Victor is shot and the car crashes, killing him and Irene.

Because of the scandal, Dorset withdraws his support from Steve, forcing him to retire from the mayoralty race. Marguerite, Irene's husband and several others who bought smuggled goods are given prison sentences. In pronouncing sentence, the judge says "When people of privileged positions take advantage of their stations to cheat the government, they are stealing from their less fortunate fellow citizens. The revenue from customs feeds the unemployed, nurses the sick, and gives hope to the needy." As a final warning, he adds, "Buying smuggled goods is a stupid and dangerous economy—Penny Wise—and Pound Foolish."

Irene is played by Gertrude Michael. Lynn Carver is Marguerite. John Hamilton is the Customs Agent and Wally Maher, his assistant. Egon Brecher is Venoir and Victor Varconi is Victor. Steve is portrayed by Neil Hamilton. Others in the cast are Roy Gordon, Edwin Maxwell, William Tannen, Charles Waggenheim and Paul Everton.

Felix M. Feist directed from a script by Doane Hoag and Alan Friedman. Jack Chertok produced.

Featured Cast

NEIL HAMILTON
LYNNE CARVER
GERTRUDE MICHAEL
VICTOR VARCONI

Exploitation

THE CRIME DOES NOT PAY series has established an enviable record for space received on the nation's editorial pages. Since "Pound Foolish" not only exposes a racket of tremendous proportions but also denounces the public's apathetic attitude toward it, your film offers perfect ammunition for a timely editorial. Get your editorial writers to see a preview, they will do the rest.

Elsewhere on this page is a cast of characters appearing in "Pound Foolish." It is one of the finest, from a standpoint of name value, ever assembled for a short subject. Take full advantage of this in newspaper ads, lobby and all other advertising.

The title of your film suggests a variety of tieup opportunities. Work up a series of cooperative newspaper ads using the theme "Don't be Pound Foolish — it pays to buy Quality. Obviously, this tieup can be extended to merchandise of every type and character and can be used as the basis for innumerable window and counter displays.

In most cities there is a Federal internal revenue agent representing the U. S. Treasury Department, of which the Customs Service is a part. Because of his natural interest in the subject, arrange for him to see a preview. His comments will make good copy for newspaper publicity purposes.

As an authority on U. S. Customs laws and a prominent personage in the community, your local Federal jurist should also be invited to witness an advance screening in order to obtain his endorsement.

For advance lobby display purposes, use several traveling bags and steamer trunks against a black velour drapery on which is mounted a portion of a ship's gangplank, cut out of wallboard. The luggage should be partly open with various items of clothing, etc., visible as if for inspection. Stores will be glad to loan this merchandise in return for a small credit card.

The above display idea can be easily adapted for current use in windows of travel agencies and steamship lines. Department stores may be interested in a special window devoted to fashions, luggage and accessories especially designed for traveling.

Through your newspapers, issue an open offer to admit without charge all persons who will confess to the theatre manager that they have at one time or another evaded U. S. Customs duties. This might be considered worthy of a hoax in your local news sections.

THE MAD MAESTRO

★

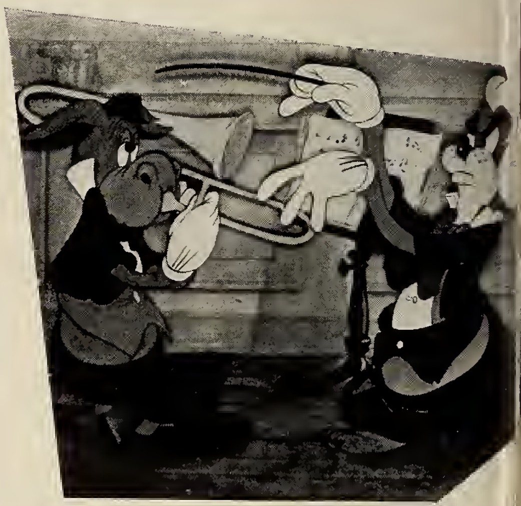
How many people have wondered just how much anxiety and mental anguish the conductor of a symphony orchestra must suffer in order to achieve that certain "touch," that indefinable something reflected in the music of his musicians that stamps him as "great?" Only now is light shed on this dark mystery as Hugh Harman, cartoon producer for Metro-Goldwyn-Mayer, reveals in his latest cartoon, "The Mad Maestro," what every conductor would probably like to do if he could unleash his emotions completely.

The film opens on a gala evening in Cartoonville. It is the night of the big concert and the huge hall is already filled. The musicians are in their places. Their instruments are tuned. They are waiting expectantly. A hush falls over the hall. And then, dramatically there steps from the wings, a regal figure. It is Dr. Stanislausy Smellerdorff, the one and only Smellerdorff, making his first American appearance as conductor of the renowned Cartoonville Symphony Orchestra.

Amid tumultuous applause, Smellerdorff takes his place, seizes the baton, bows, turns, raises his arms and the concert begins. With hair flying, violins swaying, horns blowing, the musicians go to town. Smellerdorff leads the mad whirl as he raises his hands, lowers them, gesticulates, and goes completely mad in his own peculiar way.

The music finally reaches the crescendo. The maestro has gone insane. He can't possibly stand the pace much longer. Even the musicians are tired but the indefatigable conductor continues to whirl madly as ever. He throws himself out of joint as he gestures for notes and then in desperation he plays all the instruments himself to achieve the famous "Smellerdorff touch."

The concert nears its end. The mad maestro is exhausted and the musicians are in a state of collapse but the last notes are still to be played. Then with a grand flourish and dying gesture, the maestro draws the last climactic note from the orchestra. Thunderous applause resounds throughout the hall as the musicians take their bows. Cheers for Smellerdorff fill the room, but the maestro is nowhere to be found. He has been consumed by his own music.



WHERE TURF MEETS SURF

Those two young gals from Kokomo who took Hollywood by storm in a recent Metro-Goldwyn-Mayer Miniature, "Hollywood La Conga," are back again. This time the twain, whose brainpower, if combined, would still add up to a minus figure, have taken up playing the horses as a profession and expect to make a fortune out of it because of their familiarity with equines. It seems that back in Kokomo they knew every nag in town.

The dizzy duo (Sally Payne and Mary Treen), in their latest M-G-M miniature musical adventure, "Where Turf Meets Surf," go down to Del Mar By The Sea to pick up enough shekels for the next weeks rent and incidentally to take a gander at a few movie stars in their spare time.

In the stands they see Bing Crosby, Pat O'Brien, Robert Taylor, Barbara Stanwyck, Stuart Erwin, Virginia Bruce, Edmund Lowe and a host of others. Nat Pendleton, it develops, is the guest handicapper.

But now to the business of horse racing.

The previous night, Mary had dreamed about hats and there was a horse entered in the first race named Straw Hat. That was hunch enough for Sally who takes her seven dollars and heads for the betting window. En route, she runs into Nat Pendleton, guest handicapper for the day. Flattered by her attention, he decides to give a "tip." "Straw Hat couldn't win," he says, "but Shooting Star is a cinch — like money in the bank." So, Sally puts her money on Shooting Star without telling Mary about it.

Straw Hat wins.

In the next race, a horse named Blue Bonnet attracts Mary's attention — that hat dream again. On the way to the betting window, she, too, meets Nat Pendleton. He assures her he knows what he's talking about. "Blue Bonnet hasn't a chance," he whispers, "but putting your money on Hop Skip is like having money in the bank." After all, he is guest handicapper, and Mary bets on Hop Skip without telling Sally.

Blue Bonnet wins.

The third race brings out a favorite named Panama. The girls would like to bet on him — the hat dream again — but they have no more do-ray-me. In the same race, Pendleton has a horse entered, that answers to the name of Sombrero. By way of retribution, he gives each of the girls a $50.00 win ticket on this horse, saying that it surely must win. They don't know that Sombrero means hat in Spanish, and so they rush to the betting window, and exchange their tickets for bets on Panama.

That race is the most thrilling of the day. Panama and Sombrero wind up in a "Foto-Finish," but announcer Hernandez expresses his own opinion that Sombrero has won. Sally and Mary, holding tickets on Panama, are disgusted, and tear up their tickets on Panama. Then the "foto" flashes on the board, and sure enough, Panama wins the race.

The girls, need it be said, leave the track in extremely poor spirits. Sammy Lee directed the film from a script by Marion Mack. Louis Lewyn produced.

BUT
IT'S HOME TO A GERM
TAKE CARE OF IT NOW
BUT
SEE WHAT YOUR DOCTOR SAYS
National TAKE-CARE WEEK
It May Be Only A Scratch to You
But It's Home to A Germ
Take care of it now
You may think it's nothing but see what your doctor says
NATIONAL Take-Care Week Campaign

SEE YOUR DOCTOR

Robert Benchley

Benchley is stung by a bee and then by a doctor . . . He decides that both are bad medicine.

OH, THE LITTLE things in life! What philosopher, what scientist, what obstetrician, what entomologist (all right, insect hunter) hasn't recognized their importance and sung their praises. Now comes Robert Benchley to add his timid voice to the multitude. And Mr. B. should know what he's talking about because it wasn't so long ago that he had a run-in with one of these little things — a bee, to be precise.

Anyway, as a result of his encounter Benchley has organized a "Take-Care" committee and is trying to promote a "National Take-Care Week." The official slogan is "It may be only a scratch to you but to a germ it's home." In order to sell his idea to the public Benchley has made a motion picture in collaboration with Metro-Goldwyn-Mayer. The title of the film is "See Your Doctor."

The film opens with one Joseph A. Doakes, easily recognizable as one Robert Benchley, digging in his garden while his brother-in-law and Mrs. Doakes discuss things to worry about. When Doakes rushes into the house for witch hazel to put on what he suspects is a bee bite, friend brother-in-law doesn't take long to convince the household that for all they know it might be the work of a black widow spider.

Whereupon, brother-in-law hurries the family into his car and speeds in the direction of the nearest relief station. This is an emergency case; Doakes might be dying. The swelling is getting bigger. It's a "honey" even though it may not be a bee bite. Doakes keeps applying witch hazel but to no avail — the swelling swells yet more. He's getting panicky — this may mean a matter of life and death!

Finally, a nurse sits him down and starts questioning him — a matter of form, though he's practically in the grave. After answering several questions, it is discovered that Doakes lives in a suburb. So, the form is torn up and another one filled out. This time, the nurse learns that Doakes owns the house in which he lives. The fact that he is a property owner means that a different form is required. Now, for a third time, because brother-in-law happens to be visiting from out-of-town, that form too is torn up before the final one is completed.

About this time, the swelling is starting to turn colors, and still no doctor. The inevitable end seems near, when the doctor completes an extended telephone conversation with his "honey" and finally condescends to see poor Mr. Doakes.

But what has happened! The swelling has disappeared completely. There isn't the slightest evidence of it ever having been there. It was a bee sting after all, and the poor doctor had to stop talking to Minnehaha O'Shaughnessy, his favorite lady friend, to look at a bee bite that had lost its sting.

"Perhaps you'll want your tonsils out sometime," is the doctor's final remark to Doakes.

"See," says committeeman Benchley, "if you hadn't been on your toes, and taken care of the bee bite, you might have had to—well you might have had to spend the entire day taking care of the garden."

Benchley himself prepared the screen play from an idea submitted by comedian Parkyakarkus — the incident, incidentally, actually happened to him. This is the second Benchley short directed by Basil Wrangell, former film editor. He will direct all of Benchley's one-reelers for the season.

Hobart Cavanaugh is seen as the brother-in-law in the one-reeler. Monte Wooley, former Yale Dramatics Professor, is the doctor. Helen MacKeller is Mrs. Doakes, Claire DuBrey is the nurse.

Jack Chertok produced.

Exploitation ☆ ☆ ☆

YOUR FILM gently kids the nervous patient and also the elaborate but necessary routine of the doctor's office. All exploitation, therefore, should be kept in a light vein. Teaser cards might be distributed with copy to the effect, "If you're feeling bad 'See Your Doctor,' and if he fails to restore your sense of humor then see Robert Benchley, etc."

For an appropriate title tieup get drug stores to devote a portion of their window to a display of medicine for insect bites, scratches, etc., using stills from your picture and a window card with the copy line, "For cuts and scratches use soandso medicine, but by all mean, 'See Your Doctor,' etc."

Doctors will enjoy this light travesty on their profession. Mail them postcards announcing your showing and giving some hint as to the contents of the reel.

Grocery stores often use live bees in glass cases for attention-getting window displays to sell honey. If any such displays are in use in your locality tie in with them. At any rate, a case of live bees in your lobby, with appropriate selling copy attached, should prove effective.

Don't fail to sell Benchley's name in your lobby, on your marquee and in all theatre ads.

ALFALFA'S DOUBLE

THE STORY goes that if you search long enough and hard enough, sooner or later you'll discover a person who looks exactly like you — your double. Shakespeare's "Comedy of Errors" is based on this situation; so is Mark Twain's "Prince and the Pauper." Now Metro-Goldwyn-Mayer has adapted the idea to an Our Gang plot and through camera magic has developed a carbon copy of "Alfalfa" whose existence causes him no end of trouble and embarrassment. Appropriately, the film is titled "Alfalfa's Double."

It seems that a rich kid arrives in the Gang's home town one day to visit his relatives. His entourage includes a chauffeur, a tutor, a governess and a dancing teacher. One day the youngster, named Cornelius, wanders across the railroad tracks and the first person he bumps into is Alfalfa, a "spittin'-image" of himself.

Alf is in the doghouse for not having cleaned up his yard and his mother is punishing him by not allowing him to play with the rest of the Gang. Alf learns that Cornelius is very rich and remarks, "I wish I was in your place." This gives Corny an idea and the two decide to switch clothes and places. Corny, impersonating Alfalfa, becomes a member of the Gang and Alfalfa, now Corny, takes his place on the estate of his double's relatives.

It isn't long before Alfalfa's mother yells for her "son" to clean up the yard, feed the baby and do a dozen other odd jobs. Corny gets the bright idea of getting the Gang to help him by promising to buy them sodas. So they all pitch in.

Meanwhile Alfalfa, in Cornelius' clothes is creating something of a riot on his "relatives' " estate. After exasperating them at the dinner table, he decides to ride a horse. But the family has other ideas. First he has to take a nap. Then in quick succession come a French lesson, a ballet lesson and a bath. Alfalfa is just about fed up with this life of "luxury" when in bursts Cornelius. It seems that he treated the Gang to sodas and then discovered his money was in the clothes he had given to Alfalfa. The Gang then deserted him and he had spent the rest of the afternoon washing dishes.

So again the two switch clothes and wend their respective ways back to their own neighborhoods, each convinced that his mode of life is by far the best.

Edward Cahn directed "Alfalfa's Double" from a script by Hal Law and Robert McGowan. Jack Chertok produced.

TIME OUT FOR LESSONS

IN THE autumn, while the hearts of most youngsters turn to the gridiron, their eyes turn toward school and a long season of study. This also goes for those celebrated youngsters of Our Gang fame. All except Alfalfa. He got the notion that if you're a good-enough football star, people will overlook your education (or lack of it). And this line of thought is the plot for the latest "Gang" screen effort for Metro-Goldwyn-Mayer, "Time Out For Lessons."

It is just one hour before the biggest game of the neighborhood season and Alf has worked out a "sure-fire" touchdown play. As he is leaving his house to join the team his father stops him and tells him he is worried about the school marks his son is getting. He tells Alf that unless his marks improve, he'll never be able to go to college.

"I'll get in because I'm a football star," Alfalfa boasts. His father assures him that being a star athlete is not enough. "For instance," he says, "suppose you were in college now."

The scene changes and we find Alfalfa at Hayle College, together with the rest of his "gang-mates." He is unquestionably the college hero, its star football player despite the fact that his grades are far below passing. His friends caution him to study more, but he smugly replies that he doesn't have to study, that he's too great a college hero to worry about failing.

Ultimately the day of the college's biggest game arrives. The crowds applaud tumultuously as Alfalfa runs onto the field. Without him Hayle hasn't a chance of beating their rivals.

Suddenly the dean of the college appears and orders Alf off the field because of his poor scholarship. Immediately all his friends desert him because he has let his team down. Even his dog trots off in disgust.

The scene now flashes back to Alfalfa's home. He realizes he has been daydreaming. The Gang comes around to tell him that the game is about to start. But Alfalfa, frightened by the grim picture his father has painted, offers to stay home and study. But his father smilingly suggests that perhaps the study session can wait until the following day. Happily Alfalfa agrees.

Edward Cahn directed "Time Out For Lessons" from a script by Hal Law and Robert McGowan. Jack Chertok produced.

an—his wife . . . nothing between them but cocktails, as depicted in Metro-Goldwyn-er's dramatic two-reeler "Drunk Driving," er of the Motion Picture Traffic Safety d, for the best safety film of 1939.

Catastrophe! In this shocking tragedy based on actual police records, the inevitable crash which follows when alcohol takes the wheel, results in three deaths—only three of the three thousand odd lives which drunken driving claims annually.

The tipsy driver sobers quickly to the horrifying realization that his wife will never walk again. His failure to recognize the fact that drinking and driving won't mix, has also taken the lives of three other innocent victims.

A chemical examination of his blood reveals over .15% alcohol content—evidence enough to convict this foolhardy young "criminal." "If you drink, don't drive; if you drive, don't drink," is the film's compelling moral.

GET YOURS. These special publicity mats are available GRATIS at all M-G-M Exchanges.

Box Office POWER

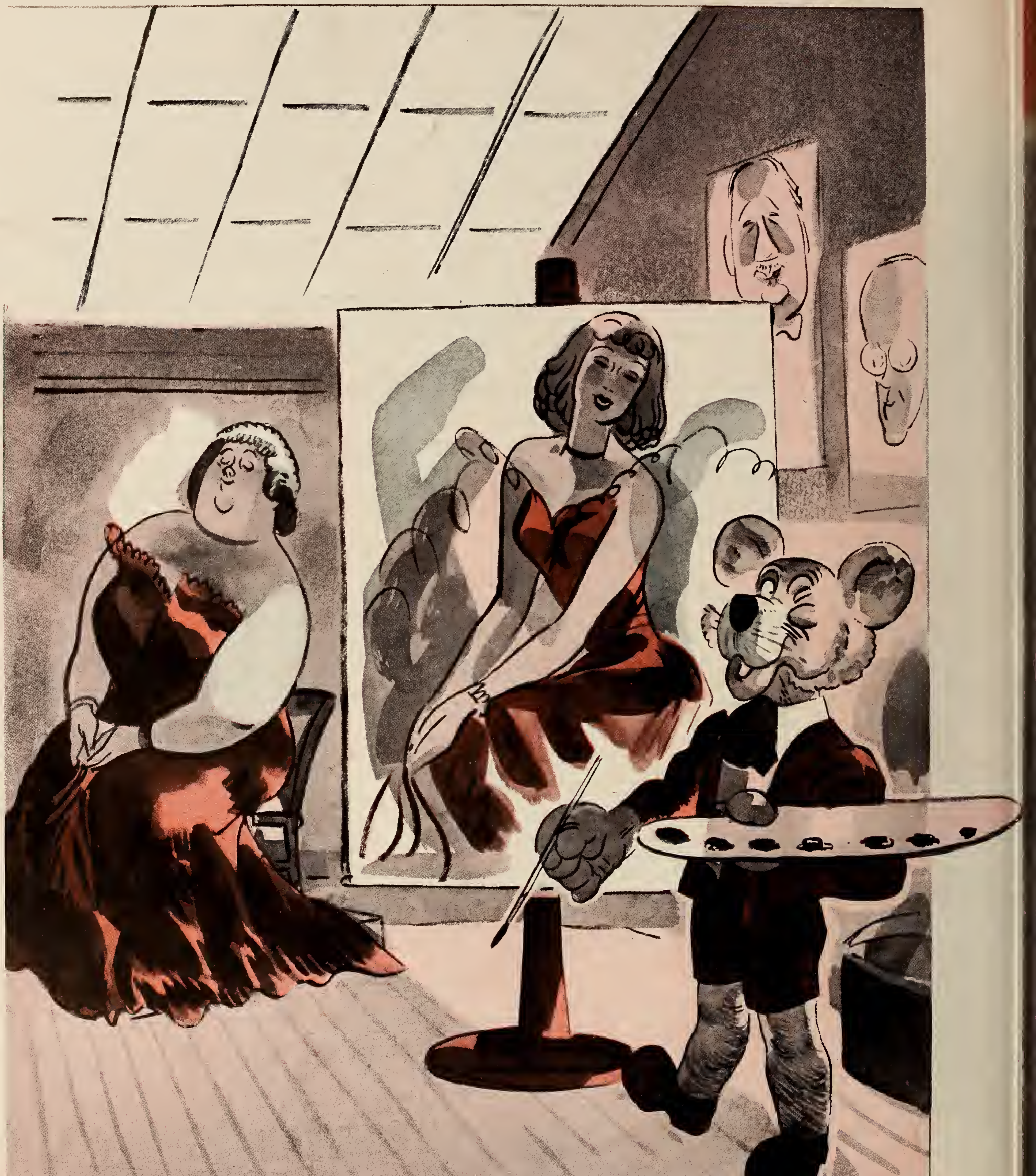
EXTRA AIDS TO ACCELERATE ATTENTION FOR THE CRIME DOES NOT PAY RELEASE THAT IS CURRENTLY SMASHING SHORT SUBJECT EXPLOITATION RECORDS

DRUNK DRIVING

STOP, LOOK AND STAY SOBER

How a few friendly cocktails may cause a lifetime of regret is depicted by Metro-Goldwyn-Mayer in its new Crime Does Not Pay subject, "Drunk Driving." The film, featuring Richard G. Purcell, is the winner of the David S. Beyer Memorial Award for 1938-39, a plaque presented annually to the film which contributes most to safety on the streets and highways. The film points to the moral, "If you drive, don't drink; if you drink, don't drive."

HEY'RE BEHIND IT. Delegates to the ational Safety Congress who gave "Drunk riving" their annual award offer aid to cal showings everywhere.



LET'S NOT KID OURSELVES...

Even the most super-colossal features are improved by proper presentation. Well versed in the art of showmanship, Leo Junior's quick, deft touches are recognized by discriminating audiences as that extra something which converts a dull, drab program into an evening's ENTERTAINMENT!

METRO-GOLDWYN-MAYER

SHORT STORY

JAN.
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1940

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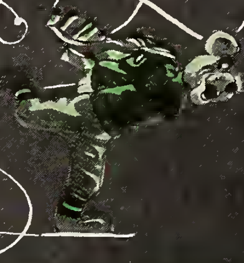
PERIODICAL DIVISION

★ THE FLAG SPEAKS
... SEE PAGE 18

Leo Jr's Lion Up



A convenient index, for reference purposes, of short subjects which have appeared in previous issues.

CRIME DOES NOT PAY

Pound Foolish — Spotlighting a black page in Society's Blue Book, the Crime Does Not Pay series denounces "the best people" who evade U. S. Customs duties — a crime which Society has made a fad. (20 mins.) *NOV.-DEC.*

Drunk Driving — Death rides the highway in this expose of the "criminal" who mixes alcohol and gasoline — a potion of certain destruction. (21 mins.) *OCT.*

Think First — Crime Does Not Pay now reveals the shoplifting racket showing how young girls are lured into this field, inevitably to be caught by the police. (21 mins.) *JULY-AUG.*

Help Wanted — The screen exposes the parasites who prey upon the unemployed, giving jobs to those who will kick back a part of their pay, destroying those who won't string along. (21 mins.) *MAY-JUNE*

Money To Loan — An expose of the loan shark, lowest of all criminal parasites, whose easy terms mean uneasy consequences for thousands caught in his clutches. (21 mins.) *MAR.-APR.*

While America Sleeps — Sounding the alarm against a new threat to American security, the screen exposes the startling truth about the vast spy network lurking today in every corner of the nation. (21 mins.) *MAR.-APR.*

PASSING PARADE

Forgotten Victory —(formerly titled "Mark Carleton") Saga of an unsung hero. John Nesbitt reaches into the depths of oblivion to pay long due tribute to the man responsible for the very bread we eat. (10 mins.) *OCT.*

Unseen Guardians — The Passing Parade honors the unsung and almost unknown protectors of the public; the Postal Inspection Bureau, the Children's Home Societies and the Underwriters Inc. (11 mins.) *JULY-AUG.*

One Against The World — John Nesbitt pays tribute to Dr. Ephraim MacDowell who, in the shadow of a lynch mob's noose, performed the first major operation in medical history. (11 mins.) *JULY-AUG.*

Yankee Doodle Goes to Town — Salute to democracy! John Nesbitt dramatizes 150 years of America's progress in one thrilling reel, from the days of '76 on up to the present. (11 mins.) *MAY-JUNE*

The Giant of Norway — (formerly titled "The Man Who Couldn't Say No")—Thousands of refugees owe their very lives to Fritjof Nansen, a man who abandoned his life's dream to heed the call of duty. (11 mins.) *MAR.-APR.*

ROBERT BENCHLEY

See Your Doctor — Benchley is stung by a bee and then by a doctor. He comes to the conclusion that both are bad medicine. (8 mins.) *NOV.-DEC.*

A Day of Rest — Bob Benchley digs into his garden, his attic, a game of badminton and a picnic lunch in the futile quest of a day of rest. (9 mins.) *SEPT.*

How To Eat — It's not what you eat but with whom you eat, expounds Benchley. He goes on to demonstrate the effect of the emotions on digestion and suffers an acute case of malnutrition. (10 mins.) *JULY-AUG.*

Dark Magic — Now you see him, now you don't. Baffling Bob Benchley goes in for amateur magic, finds a disappearing act in his bag of tricks which actually works—and how! (10 mins.) *MAY-JUNE*

Home Early — The screen's Prince of Perplexity learns too late that to come home early makes a husband a heel and makes his wife suspicious! (9 mins.) *MAY-JUNE*

MINIATURES

A Door Will Open — Coincidental or supernatural? Carey Wilson relates the strange tale of an intangible something that righted a serious wrong and made a great career possible. *NOV.-DEC.*

Where Turf Meets Surf — Hollywood once again trains the camers on itself and catches movie stars at play at Del Mar By The Sea, California's famous race track. *NOV.-DEC.*

Mendelssohn's Wedding March — Romantic history of the theme song of romance which Mendelssohn wrote for one couple but which has become sacred to lovers everywhere. (8 mins.) *OCT.*

Miracle At Lourdes — (formerly titled "Traveler's Tale") — Carey Wilson tells a strange story of divine intervention at the historic shrine at Lourdes. (11 mins.) *OCT.*

A Failure At Fifty — The screen spreads a ray of hope for the hopeless as Carey Wilson proves the point that you're a failure only if you think you are. (10 mins.) *SEPT.*

The Ash Can Fleet — The story of David Bushnell, inventor of the depth bomb, the weapon to which General Von Hindenburg attributed victory for the Allies in the World War. (11 mins.) *SEPT.*

Rhumba Rhythm — Hollywood turns the camera on itself and films the city's favorite night spot La Conga, bringing to the screen for the first time the country's newest dance craze, the Conga. (10 mins.) *JULY-AUG.*

The Greener Hills — Saga of those incurable optimists who try, try again until they succeed in making themselves rich or ridiculous. (11 mins.) *MAY-JUNE*

M-G-M CARTOONS

The Mad Maestro — Depicting in Technicolor the torments that a world famous conductor suffers while leading a mediocre orchestra. (8 mins.) *NOV.-DEC.*

Peace On Earth — A new type of cartoon satirizing the human race and ridiculing it for resorting to war to solve its problems. Very timely! (9 mins.) *OCT.*

Blue Danube — The legend that inspired Johann Strauss to compose his immortal melody is brought to the screen in Technicolor. (7 mins.) *SEPT.*

One Mother's Family — A Technicolor cartoon depicting the trials and tribulations of Mother Hen whose family is a constant source of worry and anxiety. (9 mins.) *SEPT.*

The Bookworm — A Technicolor cartoon containing the chase of the century with all the villains of fiction, including Fu Manchu, Frankenstein, Dracula and many others, on the trail of a little worm. (9 mins.) *JULY-AUG.*

The Bear That Couldn't Sleep — Pity the poor bear who finds he can't hibernate because fate and the elements are constantly playing nasty tricks on him. Filmed in Technicolor. (9 mins.) *JULY-AUG.*

Goldilocks And The Three Bears — The famous fairy tale comes to the screen in Technicolor, depicting the adventures of Goldilocks in the home of the three bears. (11 mins.) *JULY-AUG.*

Art Gallery — It's art for fun's sake as the Three Little Monkeys bring the classics to life for the burning of Rome in Technicolor. (9 mins.) *MAY-JUNE*

PETE SMITH SPECIALTIES

Romance of the Potato — Pete Smith says a mouthful about the part the potato has played in history —proving there is more to the "mickeys" than appears on the plate. (9 mins.) *NOV.-DEC.*

Stuffie — As Hollywood's official canine-connoisseur, Pete Smith presents a stirring tale of a dog that lays down its life out of courage and dogged devotion. *NOV.-DEC.*

Let's Talk Turkey — A bird on the table is worth two on the floor, Pete demonstrates in his one-reel lesson on how properly to carve a turkey. (10 mins.) *OCT.*

Ski-Birds — Pete Smith reviews the colorful history of today's streamlined sport of skiing from the days when it was just plain hard work. (8 mins.) *OCT.*

Set 'Em Up — Laugs to spare as Pete Smith bowls audiences over with a delightful demonstration of the game which 14 million bowlers have made America's favorite indoor sport. (10 mins.) *SEPT.*

Football Thrills of 1938 — Pete Smith's annual review of U. S. gridiron classics featuring 176 pigskin stars in highlights from 8 major games from coast to coast. (10 mins.) *SEPT.*

Take A Cue — Pete Smith puts plenty of English on the sound track to describe how Charles Peterson, billiard expert puts it on the cue ball. (9 mins.) *JULY-AUG.*

Culinary Carving — Pete Smith prescribes a one-reel lesson in how to become the knife of the party. A dissertation on the art of carving, showing how proper cutting improves and stimulates appetites. (9 mins.) *MAY-JUNE*

Poetry of Nature — Back to nature goes Pete Smith to study the fauna and flora in California's famed redwood forests. Highlights are an owl fighting an eagle and a crow attacking a chicken. (8 mins.) *MAY-JUNE*

OUR GANG COMEDIES

Time Out for Lessons — Alfalfa thinks he is too great a football hero to worry about his studies, but a frightening glance into the future makes him the most studious member of his class. (11 mins.) *NOV.-DEC.*

Alfalfa's Double — Alfalfa's double moves into the Gang's town and his presence causes the real Alfalfa no end of trouble and embarrassment. (11 mins.) *NOV.-DEC.*

Dad For a Day — It takes all the wiles of Spanky, Alfalfa and the rest of "Our Gang" and a Father and Son's Day picnic to teach a bashful bachelor how to propose. (11 mins.) *SEPT.*

Captain Spanky's Showboat —Villains, heroes, heroines, snowstorms and dastardly deeds dot Our Gang's latest theatrical venture, with "Butch" adding his touch of real villainy. (11 mins.) *SEPT.*

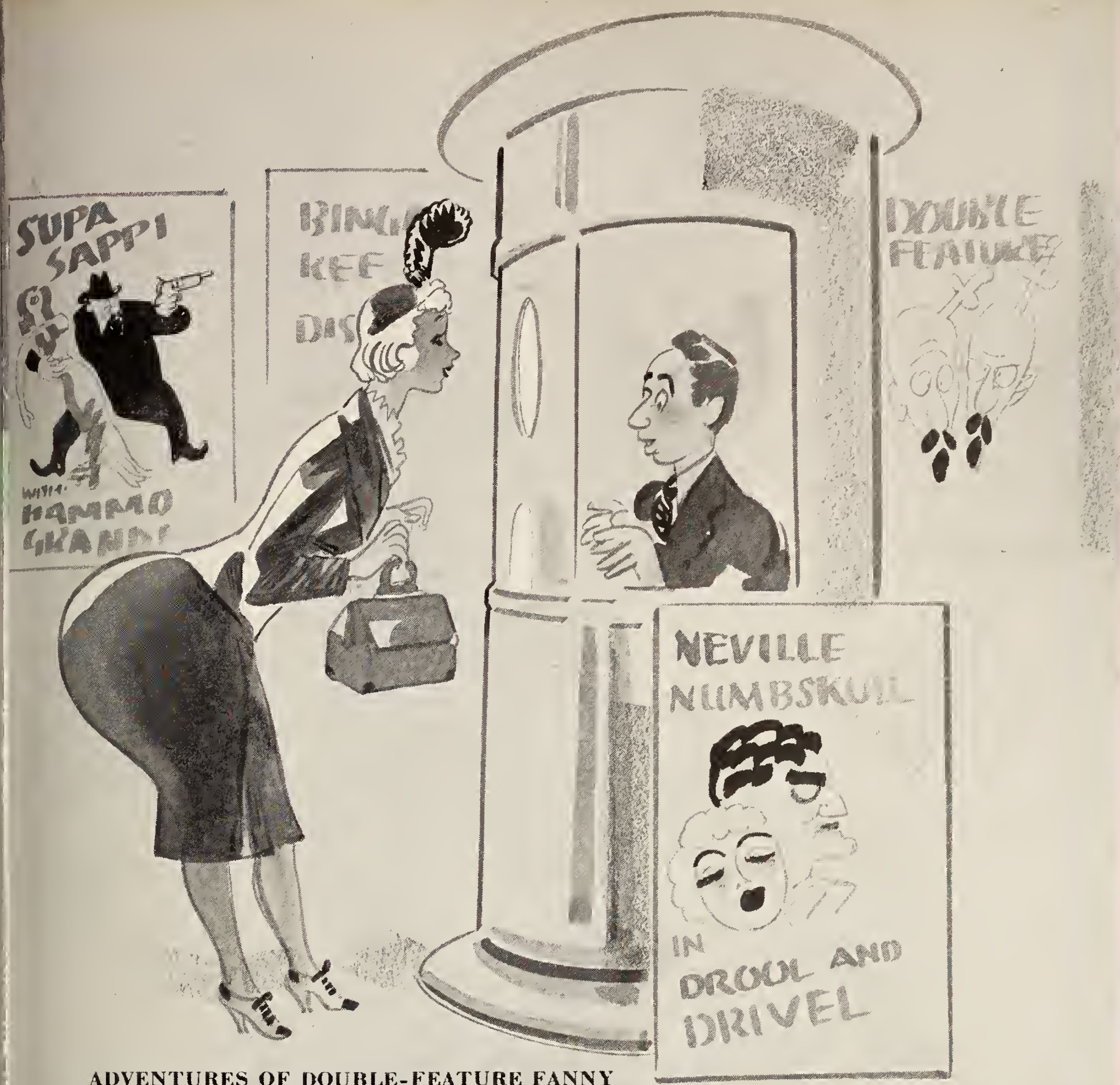
Dog Daze — The Gang accidentally gets mixed up in a "pet-knapping" crime wave and are almost thrown in jail. But thanks to a kind hearted cop everything is straightened out. (11 mins.) *JULY-AUG.*

Auto Antics — The entire gang is entered in a soap-box derby. Butch, the villain, "fixes" Spanky's and Alfalfa's "rocket" car so that it will be sure to lose. But as usual, he is the victim of his own machinations. (10 mins.) *JULY-AUG.*

FITZPATRICK TRAVELTALKS

Night Descends On Treasure Island — Depicting the colorful spectacles at the San Francisco World's Fair seen at night through the lens of a Technicolor camera. *OCT.*

A Day On Treasure Island — FitzPatrick offers a pictorial treat in Technicolor of the startling wonders at the Golden Gate International Exposition on San Francisco's famed Treasure Island. (11 mins.) *SEPT.*



ADVENTURES OF DOUBLE-FEATURE FANNY

"Do you think you can find room for my baggage?"

Leo Jr. Wins Again!

Cue magazine (Dec. 30th), New York's entertainment guide, in its selection of the year's outstanding screen fare, included four short subjects, three of which are M-G-M's: "Nostradamus", "Forgotten Victory" and the cartoon "Peace On Earth".

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SHORT STORY
JAN • FEB 1940

Editorial Advisory Board: HOWARD DIETZ • S. F. SEADLER
HOWARD STRICKLING • OSCAR A. DOOB • HERBERT MORGAN

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ENTIRE CONTENTS OF THIS PUBLICATION AVAILABLE FOR REPRODUCTION IN WHOLE OR IN PART . . . ADDRESS ALL COMMUNICATIONS TO THE EDITOR

The OLD SOUTH

Romantic story of old Dixie . . . where every master and every slave paid homage to the monarch King Cotton.

STORIES of old southern plantations, the white pillared mansions, hoop-skirted damsels, darkies working in the fields, stir the memory and call to mind all the heart-warming songs and legends of the old south. And behind each of these legends and songs is King Cotton, a monarch with greater power than any human counterpart ever had. He controlled and molded the lives of the people, their culture, even their governments.

Now, Metro-Goldwyn-Mayer's latest Miniature, narrated by Frank Whitbeck, tells the story of that famous era, depicts the dramatic history of cotton.

Today cotton with its by-products rayon, soap, celluloid, artificial pearls, shatter-proof glass and ten thousand other items, is one of civilization's most important products. But, the film points out, cotton isn't all commerce. It has a great romantic story which began soon after the founding of America.

At first, Southern farmers planted sugar and tobacco but the crops were never sufficient to sustain the farmers. Then a strange new plant, until that time grown only in India, China and Egypt, was introduced into America. The soil in America was rich, the climate right. The plant was easy to grow. So the farmers planted this cotton and the South moved into an era of unprecedented prosperity. Every nation in the world demanded cotton. And the South had the world at its feet.

The demand for men to pick the cotton bounded. So ships sailed to Africa and the West Indies, captured Negroes and returned to the States to sell them into slavery at high prices. And the more slaves that were brought in, the more cotton was picked, and the wealthier became the South.

In 1793 Eli Whitney, a twenty-eight-year-old New England school teacher working in Savannah, Georgia, invented a cotton gin. It could separate more cotton lint from seed than fifty men. Whitney had his invention patented but it was pirated left and right. Millions of bootleg gins sprang up all over the South. And while it made thousands rich, Whitney returned to the North at the age of forty-two, broke and unsung. But the South was to hear from him again in another way — an almost unbelievable way.

As the nation expanded toward the west and new states were admitted into the Union, the inevitable struggle for supremacy between industrial North and agricultural South became sharper and sharper until the storm finally broke. And, strangely enough, it was Eli Whitney who invented the guns and cannon used by the North in its war against the South.

When it was all over, President Abraham Lincoln, who believed that unity of the nation was more important than any sectional interest, then initiated the task of rewelding these two great sectors of the country. Gone forever was the South of the great plantations but in its stead visions of a new and greater era appeared. The people returned to their land and cultivated it. And on the fields that bore the marks of battle, once more appeared the bursting bolls of cotton.

Thus, in the fields as well as in the hearts of the people, a new South developed. And the Old South took its place in history, to be acknowledged years later as a most influential era in the development of a great nation.

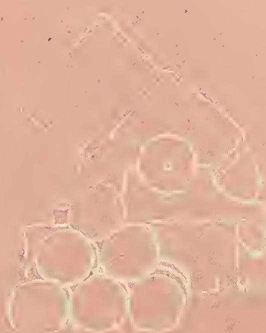
Fred Zinnemann directed "The Old South" from a script by Herman Hoffman.

Exploitation ☆ ☆ ☆

SINCE MOST people think of the old south as an era when all women wore hoop skirts, a perfect stunt for your picture would be to dress a girl in typical 1860 hoop-skirts, which can be obtained from most costumers, and together with newspaper reporters and photographers have her go through a modern woman's daily routine. First, she might try to get on a bus. Then a shopping session in a busy department store would be good for plenty of humorous copy. This could be followed up with an "attempted" lunch at a drug store fountain. And a logical wind-up would be a trip to your theatre where the problem of seating would arise.

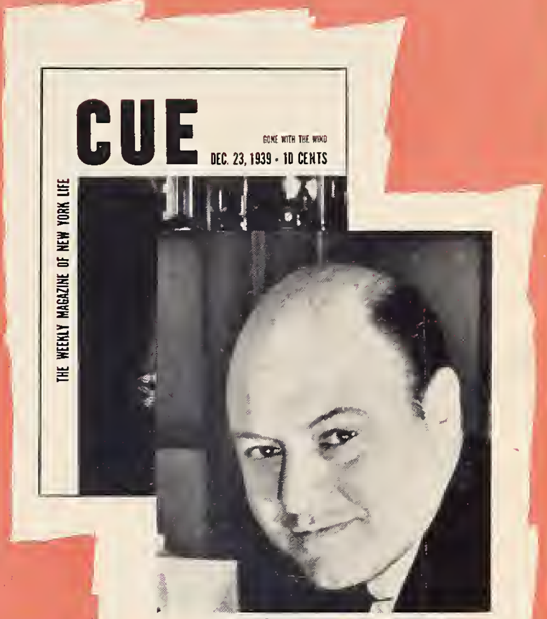
The story of the old south probably is better told in song than in words. Get a radio station to devote an entire program to songs of that era. Both Negro spirituals and dance tunes should be included.

The pre-Civil War South, of course, is known in history for its cotton crops. Why not get a department store to conduct a "Cotton Week" in conjunction with the engagement of your film. Attractive window displays could be made up showing cotton from the boll stage through the thread-making, bleaching, weaving processes to the fine finished cloth.



A FEW SHORT WORDS

BY JESSE ZUNSER



MOTION PICTURE EDITOR, "CUE" MAGAZINE

I THINK it's about time we stopped all this mutual back-slapping and whooping it up about how good Shorts are. Everybody knows that Shorts are desirable on a program. Everybody likes them—producers, distributors, exhibitors, managers, ushers,—even audiences, Heaven help them!

And what do they get? Double features!

So . . . it's double-features, and no Mickey Mouse. No Pete Smith. No Bob Benchley. No Crime Doesn't Pay. No Passing Parade. No Cartoons, Traveltalks, Miniatures, Gang comedies, et cetera.

Everybody wants 'em but nobody gets 'em. So what's the use of talking about how good they are? The thing is to get them into the theatres.

For, the way I look at it, Mr. Short Subject is a pretty sick duck, and we can all get ready to bury him right now—

UNLESS! . . .

Of course, everybody will be sorry. We'll all say, "tsk, tsk . . . just imagine . . . and he always looked so healthy."

Well, Mr. Short Subject *didn't* look healthy. And he *wasn't* healthy.

He's been a mighty sick fellow for a long time, but nobody would come out flatly and say so. He's been dying of malnutrition, brought on by callous neglect and underfeeding at the boxoffices of the nation.

Whose fault?

I don't know. But I do know that about the only time I see a short is in a first-run theatre. In the New York neighborhoods they are conspicuously absent. After all, how can you expect theatres to squeeze a couple of Shorts into the movie marathons they feed you now-a-days for a dime or a quarter?

In the first-run theatres you pay more, certainly, but you come out under your own power. You aren't groggy, wobbly and almost kneeling from a double dose of B-picture punishment. You've had, instead, a light, refreshing entertainment meal—features carefully chosen, Shorts selected to brighten and balance the program, and several clips of newsreels.

That's entertainment. No wonder audiences are willing to pay more! Even the so-called 12-year-old intelligence of the mass movie fan can discriminate between quality and quantity.

Well, what to do?

Frankly, I don't know. I review pictures, and sell them only indirectly.

But you people who are supposed to SELL Shorts to the exhibitors seem to me to have a job on your hands.

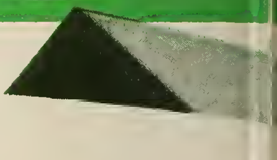
Why can't you work out a plan to cut second features to 30 or 40 minutes? Or, shall I say, make Shorts longer. In fact, some of the second feature stories could be told in one reel, without the story suffering—not to mention the audience. If we can't get rid of this double feature monster, at least let's cut him down to our size.

I do know that people want, enjoy, applaud—and will pay to see—good Short Subjects. They keep on telling me so. They resent not getting them. I think it's up to you who *make* them to *make* it possible for audiences to see them. There's entertainment in them there Shorts!

NOVEMBER

Good Housekeeping

25 CENTS



REPRINTED FROM GOOD HOUSEKEEPING
NOVEMBER 1939

The Movie Forum

SHORTS VS

LET US suppose that you have gone to your favorite restaurant and have ordered a beefsteak dinner. A few minutes later your waiter appears with a plate of corned-beef hash, broccoli, and onions.

"You've brought the wrong order," you say somewhat truculently, your mouth watering for steak.

"But no, madame," says the waiter, beaming proudly. "We are featuring the double dinner: two dinners for the price of one. A big business booster." He sets the plate down before you and then, wagging a forefinger jovially, says, "You must eat your hash before I can bring your steak.

"An incredible state of affairs!" you say. Yet since the depression brought in the double feature—a phenomenon of the entertainment world that fortunately has no parallel in any other line of business—you, the docile movie-goer, have been forced to swallow two pictures, one right on top of the other, no matter how little stomach you may have for gluttony.

You have heard that a certain movie is good, or maybe you like the title, or the star or the book from which the movie was adapted. At any rate, you set out to see a specific picture.

But first you are forcibly fed the standard hash dinner—usually in the form of a grade-C picture, known in the trade as a "dog," and made in desperation by a Hollywood studio that must turn out a staggering number of feature-length pictures to meet the demands of the double-feature program. Actually Hollywood produces about seven hundred features a year.

To be thoroughly charitable, however, imagine that both features on the double bill are excellent. Still the program is too long. By the time you've been in a dark movie house for four hours your eyes hurt and you have a headache. Usually your back aches, too. And if you have long legs, they're twisted into a pretzel. At the very least, you've been wasting your time.

Movie-goers did not inaugurate the double feature. There was no clamor from audiences for longer programs. This is how the Gargantua of show business was born. In '31 the cash register was no longer singing a boom-day song, and theatre managers were feeling bleak. Suddenly a magnificent idea occurred to a local owner in Massachusetts—he'd show two full-length features for the price of one. With people shopping around for bargains, he felt sure this was the hypodermic his business needed. It was. For the time being his box-office receipts grew.

Word spread immediately to the theatre owners of the entire land. Whoopee! The double feature was promptly installed in 85 percent of the theatres. It became a nationwide scourge. (There are approximately 17,000 motion-picture houses in the country. Think of the number of pictures—good, bad, and indifferent—that are daily flung before the men, women, and children of these U. S. A.!)

One chain of theatres in Texas exercised restraint and foresight, and didn't jump on the double-feature bandwagon. Though their confreres gravely shook their heads, called them foolhardy, and kindly pointed out that the single feature could lead but to the bankruptcy court, these theatres blithely continued to show single features and a number of shorts. It is significant that in the long run they have better pleased their customers, and have made money more consistently than most of the picture houses that assiduously aped the Massachusetts wizard.

For a time, discriminating movie-goers suffered in silence. Many of them avoided the second feature by phoning to find out precisely when the films they fancied were scheduled to appear.

There were other ills inherent in the system, however, that phoning did not alleviate. Movie-goers had to sit up until 10:30 p.m. to catch a particular picture, or else go at

Johns··Ware·Babson

ALSO: A STIRRING CHALLENGE TO AMERICAN WOMEN, BY MARGARET CULKIN BANNIN

Discusses DOUBLE FEATURES

By Mary Hamman

6 p.m. and miss dinner. It was impossible to pack their children off to the movies, because the Hardy family was likely to be teamed with a passionate love saga, and Shirley Temple in a suitable play for tots, such as *Susannah of The Mounties,* might find herself preceding a desperate story of disreputable characters, jungle life, and drink—as indeed she actually did in a certain metropolitan theatre!

Because of these and sundry other objections, opposition to the double feature, has during the past few years, become organized, articulate, and effective. Women's clubs, parent-teacher associations, councils for better motion pictures, and other civic and social groups have joined in an effort to eliminate the evil.

GOOD HOUSEKEEPING sent a questionnaire, several months ago, to a number of women's clubs, asking them if they were in favor of the double feature or if they preferred a single feature with good short subjects rounding out the program. So far, we have received several thousand emphatic votes for the single feature and not quite one hundred in favor of the double bill.

Polls on the single versus the double feature are not new. In almost every case the double feature has taken a beating. One of the most extensive polls was conducted late in '36 by Warner Brothers, who carried their inquiry direct to the public with the cooperation of daily newspapers, radio commentators, high-school and college publications, and scores of organizations. 725,824 votes were cast pro and con. The final checkup showed that only 157,073 favored the continuation of doubles and 568,751—a ratio of almost 4 to 1—preferred a single-feature program with well-chosen shorts.

About a year later, Chicago, through the joint sponsorship of several women's clubs, tabulated a decisive vote of 8 to 1 in favor of the single bill. Trade-magazine and other polls, of varying size and importance, have also indicated that the customer wants the single feature.

It is not, however, correct to suppose that theatre managers continue double features simply for the sadistic pleasure of seeing the populace squirm. In some places where theatres have returned to the single standard, as one might say, an awful howl has arisen against the management. Though polls tend to show that the howlers are a minority, noise is definitely terrifying to the operator of a picture house. In other places, theatres experimentally dropping the second feature have also dropped a bit of revenue. To a theatre manager, a quarter rolling in the opposite direction speaks even louder than the howl of a minority. Therefore, until he is shown, and without the shadow of a doubt, that the public is really sick of double features, he will continue to exhibit them.

Of course, several theatres have successfully dropped the double feature. In Bronxville, New York, the movie-goers petitioned the manager of their local picture house to give up the double bill. The manager explained that his circuit automatically bought double features and that he could nothing about it.

The citizens of Bronxville, however, reckoned that *they* could do something. They called a mass meeting at the Bronxville High School of twelve groups, representing the bulk of Bronxville's population. The theatre manager was invited, too. He was the only one who had a kind word to say for the double feature, and his words were more kind than wise.

"None of you," he said, "will pay to see one inferior picture. But if you get two pictures for the price of one—even if they are poor—you shouldn't mind paying the admission!"

At this point the citizens loudly proclaimed that they wanted quality, not quantity. What's more, they let it be understood that they did not want two features of any kind whatsoever. Then they made a motion to boycott the theatre unless they got what they wanted—and that was one feature and a series of intelligent shorts.

For three or four weeks the manager sulked in his deserted picture palace, and then he capitulated. He hasn't shown double features since, and business is fine. Both he and the citizens of Bronxville are happy as can be.

In Nutley, New Jersey, sated movie consumers organized the Anti Movie Double Feature League of America. Overnight the League acquired thousands of members, and chapters were quickly started in other parts of the country. Quite a number of theatres were persuaded to give the single bill a try. Most of them found that business improved.

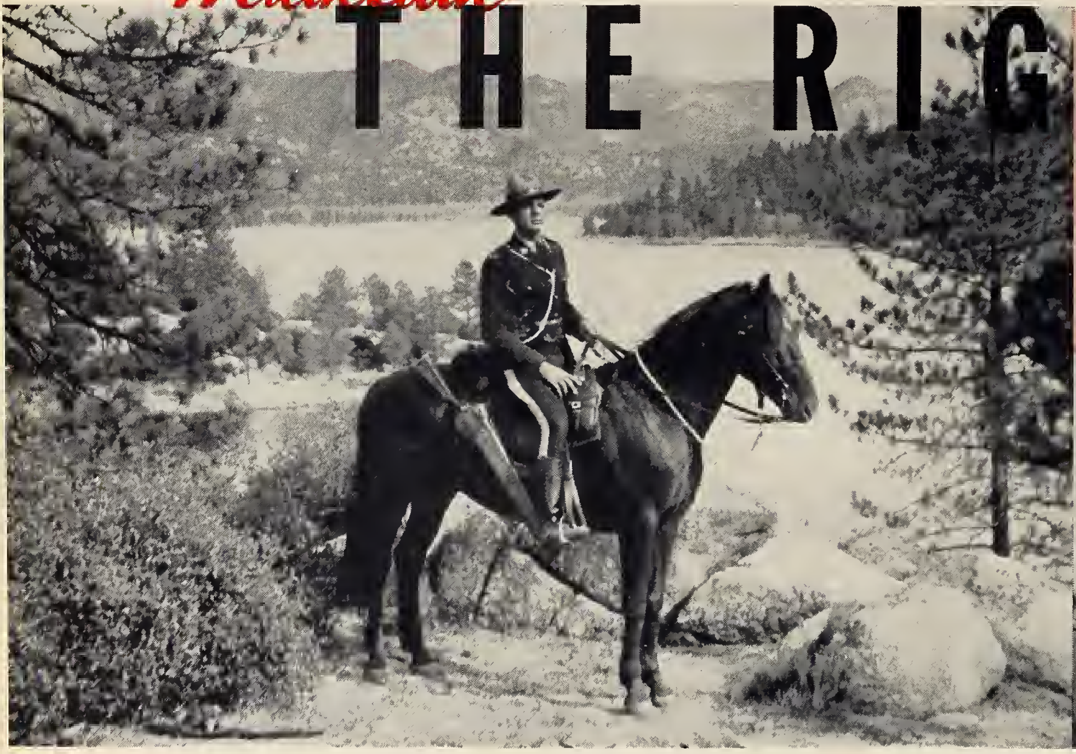
If you are eager to help abolish the double bill, you can. If you live in a small community, you can organize your local clubs and civic groups, and with their backing you will, quite probably, persuade your neighborhood theatre to try the single feature. It's harder to get such quick and gratifying results in a large town. But don't forget that every bit of agitation against the double feature counts. Most of the picture companies are on your side. They would rather make fewer and better features than have to hurry films mechanically through production, like so many chocolates through the dipping vat, in order to give you double helpings every three or four days.

Each vote against the double bill counts, too. How do *you* feel? Are you in favor of the single feature, or do you like the double bill? Pro and con, we're eager to know how you stand. We'd like to know the reasons for your stand, too. *Why* you want single features, or *why* you're happy with doubles.

We believe that you can use shorts as a real weapon against the double bill. Suppose instead of saying, "Down with doubles," you shout "Up with shorts." That gives you a positive program. It's all very well to be *against* something; but you're in a stronger position if you are fighting *for* something! Really excellent shorts are being made today. Scientific, biographical, animated-cartoon, educational—all kinds of shorts are available. But shorts are rarely shown—the double feature crowds them off the schedule.

Perhaps you haven't seen many good shorts. But many are being made. In the Movie Forum next month we are going to tell you about shorts, their venerable history, their lean and shabby days, and their present renascence. Then, perhaps, after you've heard what movie companies are doing with shorts, and what plans they have for their future, you will want to ask your theatre managers to schedule more of them. If shorts are to become installed as worthy and integral parts of intelligent moving-picture programs, you will have to root for them. When shorts come in, the double feature will go out.

Maintain THE RIGHT



First authentic picturization of Canada's famed Royal Northwest Mounted Police, whose valor and self-sacrifice is as well known as the fact that they always get their man.

JUST AS most boys in the United States dream of becoming G-Men some day, so does the youth of Canada dream of wearing the scarlet uniform of the Royal Canadian Mounted Police. For, of all the law enforcement agencies in the world, none quite captures the imagination as does that little group who are famous the world over for always getting their man.

Always on the lookout for stories of such wide interest, Metro-Goldwyn-Mayer's short subject commentator, Pete Smith dispatched cameraman Willard Van Der Veer to the distant north woods of Canada to bring back on celluloid a record of the activities of this remarkable force. And now, through special permission of the Canadian Board of Commissioners, many sequences in the life of the "Mounties" are brought to the screen for the first time. The title of the subject is, fittingly enough, "Maintain The Right."

The film opens on three applicants for the Mounted Police, a young farmer, a clerk and a college student. They enter into a preliminary training period and are put through a rigid physical examination. They watch muscular and mental coordination lessons being taught in a series of practical gymnastics. They are shown the rifle range on which every Mountie becomes an expert marksman.

But, as in every profession, side by side with the romantic work of the Mounties go the not so glamorous routine jobs and it is to this work — digging ditches, to be specific — that our three young hopefuls are put. Their annoyance is to be read in their faces and an observant superior officer pauses to tell them about another young hopeful who had done that same work. His name was Constable Woodruff.

As depicted in the film, Woodruff was on his very first patrol when he came upon a slain fur trapper. The trapper's partner was near the body but could offer no aid. The Mountie's only clues were the special markings of the trapper's furs, most of which were stolen, and a large footprint. A moulage of the footprint revealed a moccasin worn only by the Black Hawk Indians, so Constable Woodruff set out to get his man.

Upon arriving in the land of the Black Hawks, Woodruff found his efforts blocked at every turn. He was unable to get any information from either the chief or the Medicine Man, so he started his own private search. Instead of the stolen furs, Woodruff found many dying Indians. The Chief said that dozen of the tribe had died from a fever in the past week. Woodruff immediately took charge.

He had all the diseased furs, wearing apparel, tepees, and other germ-carrying materials, burned. He removed the sick to a spotlessly clean tepee. In short time, the number of cases had greatly diminished. There were no more deaths, and the disease stopped spreading. But then, with his resistance lowered, his vitality gone, Woodruff became an easy target for the dread disease. As he lay on a fur-laden bed, Woodruff opened his eyes and saw the marking of the murdered trapper's furs. He looked up at an obviously guilty face and smiled. As he died, he seemed to say, "I've got my man!"

At headquarters, several weeks later, a strange group approached the Chief Inspector. It was an Indian procession, leading a wagon containing the draped body of the dead constable and a tied Indian. The Indian Chief related the story of how Woodruff had given his life that others might live, and to show his gratitude, the chief decided to shield the murderer no longer.

As the Officer finishes his story, the three rookies realize how petty their complaints are. They tear into their ditch-digging with a vengeance. Soon, they will be members of the Royal Canadian Mounted Police.

Joe Newman directed the one-reeler from a script by E. Maurice Adler and Jerry Hoffman.

Exploitation ☆ ☆ ☆

THERE IS probably more folklore attached to Canada's Royal Northwest Mounted Police than even to the G-Men of the United States. Dozens of books have been written about this remarkable body of men. Get your libraries to make up displays featuring books on the "Mounties," using stills from your film. You might also have them distribute bookmarks listing books on the subject and announcing your showing.

Arrange an advance screening for local police officials and then, for the benefit of newspaper reporters, have them discuss the problems of law enforcement in your town as compared with those in Canada's "great open spaces."

Sure to attract a great deal of attention would be a ballyhoo man costumed in a "Mountie" uniform either on horseback or on foot, circulating through the business districts and also around public schools during lunch periods and after school.

For a teaser idea why not spot cards in all places where women gather, tea rooms, beauty parlors, public bridge clubs, etc., with copy to the effect, "They always get their man—see "Maintain The Right' etc.

Robert Benchley
THAT INFERIOR FEELING

Another adventure in mental gyrations . . . Professor Benchley proves that a mouse is a mouse . . . even if he has only two feet.

THERE comes a time in every man's life according to Robert Benchley, when he must decide whether he is a man or a mouse. Most men, says Benchley, come to the conclusion that they are men and let it go at that. But, the famous screen lecturer points out, if most of them are men they certainly don't act like it. And to prove this statement he presents, "That Inferior Feeling," his newest short dissertation for Metro-Goldwyn-Mayer.

Delving into the complexities of complexes Mr. Benchley has come to the conclusion that when confronted with an emergency situation the average man expresses his feeling of inferiority internally by a feeling of guilt and externally by an unmistakable guilty look. Expanding this line of thought Benchley depicts an average man, Mr. Joseph Doakes, by name, in several of those situations which best exemplify his point.

To begin with, Mr. Doakes is depicted in the most personal emergency a man has to face — his wedding. Sweating from every pore, he looks from side to side as if he were expecting a woman with a baby in her arms to rush up to the platform shouting "This is the father of my son!" Doakes really has nothing to fear, but his inferiority complex forces upon him that guilty feeling, avers Professor Benchley.

To cite another example, Benchley depicts Doakes and his wife when taking a trip by train. Doakes is trying to decipher the hieroglyphics on the time table, to find out what time the train leaves and what the hour of arrival will be. It would be simple, suggests his wife, if he would merely ask the station attendant. But that would give our hero a feeling of appearing stupid, and so he shies away from the idea. Finally, in desperation and because of incessant nagging, he agrees to ask the attendant, but just as he approaches the gentleman in question he becomes tongue-tied and can't utter a word. Fortunately, someone else, seeking the same information, and without that inferior feeling, asks the attendant. Doakes overhears the reply and reports back to his wife, preserving thereby his mental well-being as well as his marital status.

Next Benchley depicts the "man-mouse" Doakes registering at a hotel. Though he is absolutely within the law, his inherent feeling of guilt makes him feel like a lawbreaker. When he registers, he hesitates to write "Mr. and Mrs." because the clerk is looking at him, knowingly. Finally, he writes "Mr. and Mrs. Joseph Doakes and wife." First, he asks for a double room. Then he changes his mind as the clerk smiles and asks for two single rooms, which don't even have to be on the same floor. But this is too much for Mrs. Doakes who wants it firmly understood that she is his legal wife and it is perfectly all right for them to have a double room. Doakes, Benchley remarks, certainly could have gotten himself arrested because of his suspicious behavior, simply because of his inferiority complex.

Benchley then presents a similar situation, only this time the locale is a huge metropolitan bank. Doakes walks into the bank and is immediately greeted by two armed guards, exiting with a huge bag of cash. He tries to avoid suspicion, but only makes himself appear more suspicious. After suffering under the bank guard's scrutiny, he walks to the teller's window with the sole purpose of cashing a check. Asked to write his name and address for endorsement purposes he suddenly becomes panicky and runs from the bank without even waiting for the money.

Now, Benchley shows us an instance in which it need not be a high and mighty individual to give a man that inferior feeling. For instance, Doakes is seen in a tailor shop in quest of a new blue suit. The tailor, however, insists that white suits are the vogue and that Doakes would look perfect in one. Doakes is adamant. Only a blue suit will satisfy him. Result — he purchases a white one.

But that isn't the finish of the white suit episode. The next day Mrs. Doakes insists that he looks handsome in his new white suit and should wear it to the office. Doakes, of course, was licked by the suit to begin with, because in his opinion it makes him look like a milk bottle. But, Mrs. Doakes is a stubborn woman once she makes up her mind. So with trepidation in his heart and fear in his mind, he wears the white suit to the office arriving in the rear of a truck that deposits him at the back door of his office building.

"As a cure for this guilty feeling, this consciousness of inferiority," sums up Benchley, "it is necessary to have a very definite personal pride coupled with the assurance that you are in the right, and above all you must have the ability to deal with others as if you were not only their equal, but, without giving offense, their superior."

And with that, a cleaning woman steps into his office. "I guess I'm in the way," Benchley abjectly apologizes.

Mary Lee, John Butler and Jack Mulhall have important roles in the one-reeler, directed by Basil Wrangell. Jack Chertok produced.

Exploitation ☆ ☆ ☆

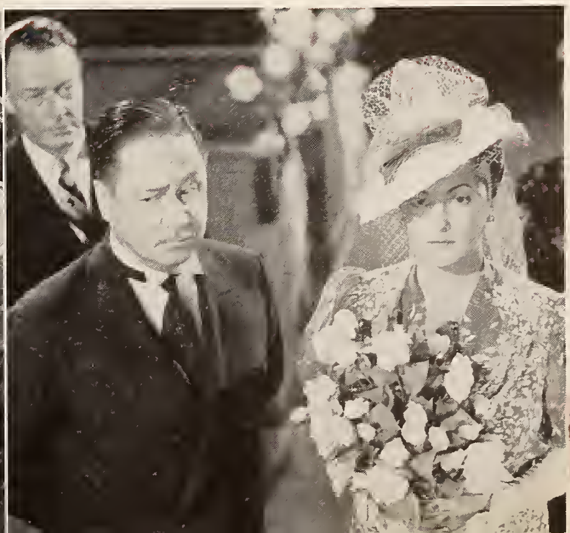
ONE OF today's most popular slogans is "Are you a man or a mouse?" It fits in perfectly with the theme of "That Inferior Feeling" and can be used effectively in the exploiting of this film.

Invite local psychiatrists together with newspaper reporters to an advance screening. Their views on the "man-mouse" subject should make good copy.

Get local pet stores to put cages of white mice in their windows with cards bearing the copy, "Are you a man or a mouse? See 'That Inferior Feeling' etc."

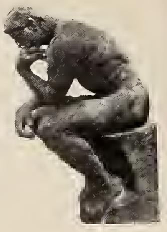
You might also spot teaser cards with the same copy in various locations in the vicinity of your theatre.

Similarly, a lobby display of a large cage of white mice will attract no end of attention.



All businesses which appeal to the health and active man are potential sources for tie-ups for your picture. Why not try to get gymnasiums, sporting goods stores and the like to use stills from your picture in their newspaper advertisements, the angle being, of course, "Get rid of that inferior feeling etc."

WHAT'S YOUR I.Q.?



Dust off the dunce cap . . . Here's Professor Pete Smith with a question bee for lads and lassies who think they know all the answers.

WHENEVER the nation picks up a new fad, Pete Smith comes along and puts it in the movies. When the nation went candid camera crazy, the Metro-Goldwyn-Mayer commentator made a movie about it. When archery bounded up to a preferred position in the sports world, it also was glorified on the screen by the indomitable Mr. Smith who always seems to have his finger on the pulse of popular preference. Mountain climbing, skiiing, and football in season, all get their share of attention from Pete Smith.

Now, the country's latest pastime, question and answer bees, which have come to dominate the airwaves, and which have made "Postoffice" an "also ran" in parlor game favorites, gets its day on the silver screen via Smith's latest Specialty, "What's Your I.Q."?

In this quiz game, Pete asks and answers the questions, allowing fifteen seconds to guess the answer. Each contestant acts as his or her own score-keeper, crediting himself or herself with fifty points each for the first four questions, 200 each for the next two, and 400 points for the final question. The players are given a selection on each question, from which to choose the answer.

All right! Here goes.

Guarding the entrance to New York harbor is the lady who carries the torch of freedom — the Statue of Liberty. Now, "In what state does the Statue of Liberty stand?" You have fifteen seconds.

Question 2: In the Dominican Mission at Atascadero, California, are bells so finely cast that the vibrations of their sounds will shatter a wine glass, two or more yards away. Now, the question is, "Which of the following races, Roman, Egyptian, Chinese, or Venetian is credited with the invention of glass?"

Question 3: In Haiti, a man named Jose Gezundheit, drinks raw eggs and places the empty shells on his yucca plant, believing that eventually the plant will grow eggs. Now, the question is "What kind of eggs improve with age and under what conditions, turkey eggs, hen's eggs, dinosaur eggs, or ham and eggs?"

Question 4: Everyone knows how to thread a needle, but Pete knows a man who first swallows needles, then swallows threads, and out comes threaded needles. The question is, "Which of the following is known as Cleopatra's Needle, the needle with which Cleopatra sewed Mark Antony's tunic, a sailmaker's needle, or a monument?"

Take fifty points and fifteen seconds for the correct answer, which is certainly some big point in your favor.

Now, we have two questions worth 100 points each so that the laggers can catch up.

Pete takes us up the alley where Sally, weight 397 pounds, and her sister, Elephanteena, weight 457 pounds, hang out — a couple of fat gals. But what Pete wants to know, for question five, is, "What is a fathead; a swell head, a bird, a Mississippi River fish, or a plain everyday dope?" There is 100 points for this answer.

Of course, we've all seen pictures of the Taj Mahal, and we know about it, but do we know where it it? Well, the question is, "In what Indian city does the Taj Mahal stand — Calcutta, Delhi, Agra, or Darjeeling?"

Now, those who have all the correct answers have 400 points. Those who have no answers have zero. So, here is a question to put everyone back in the running — and it's worth 400 points.

"In what year did the War of 1812 start?"

"Well, do you still think you're a smarty?" Pete Smith sums up. But he doesn't give any credit for the right answer to this one.

OUR GANG

THE BIG PREMIERE

ACTING in motion pictures apparently is not enough cinema glory for the members of Our Gang. Now, they've gone in for making their own movies.

As depicted in their latest comedy for Metro-Goldwyn-Mayer, "The Big Premiere," the Gang's debut as film producers presents Hollywood's strangest comedy, a blend of Robinson Crusoe, Robin Hood, Sleeping Beauty, Cinderella, and "The Shadow," all together.

The Gang gets the idea of making pictures as they witness the great premiere of star Irma Acacia's newest superfilm, "Gunboats."

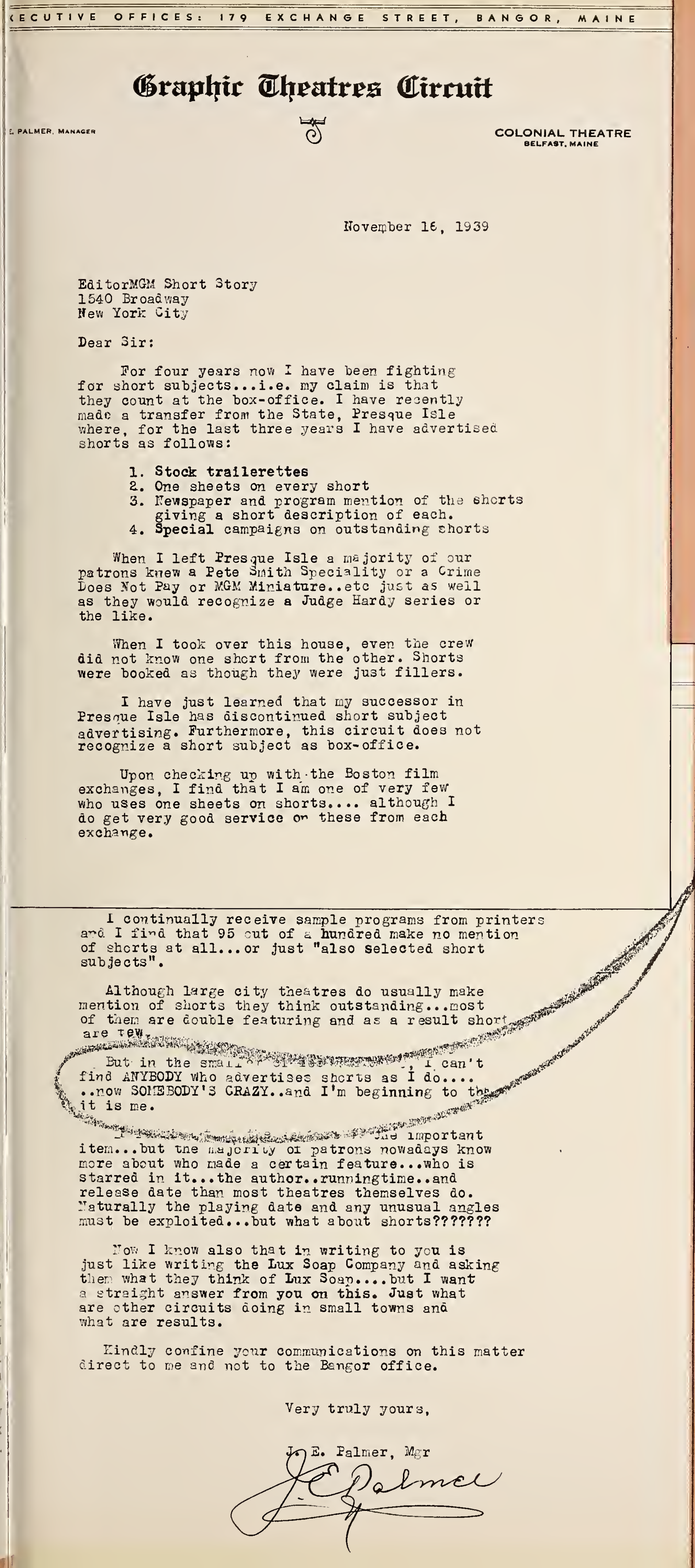
Darla, it seems, is angry because she didn't see the premiere, but Alfalfa promises that they will have a premiere of their own — if Waldo will allow them to use his camera and film. Spanky wants to make a picture about "Robinsandcruso," and Buckwheat agrees because he wants to be Friday. Darla wants to produce "Cinderella." Alfalfa insists the picture be about "Robin Hood," and Muggsy wants to make "The Sleeping Beauty." Mickey wants it to be a mystery film so that he can be "The Shadow." So, a compromise is reached and a film containing all of these characters is made. It is titled "The Misteeryus Mistry."

The night of the "premeer," all the Gang's friends gather near Spanky's barn to watch opening night ceremonies. Spanky is announcer. As Buckwheat, the actor, arrives, a great shout goes up from the mob, for Buckwheat is about to put his footprints in cement. The mob, however, is too anxious to see the picture to wait for the remainder of the ceremonies, so they pile into the barn where a bedsheet has been hung at one end. Waldo, with his projector on a table, stands at the other end. Behind the sheet, the members of the gang wait to speak their lines as the silent film unfolds.

In the picture both Robinsandcruso and Robin Hood are pals, walking from one country to another, seeking Cinderella. They see The Sleeping Beauty, but she hasn't seen Cinderella, either, so they go on. In and out of the scene, Mickey, as the Shadow, moves mysteriously. Suddenly, Spanky, as Robinsandcruso is seen on the sand outside his cave, moaning and groaning that he hasn't eaten for twenty-four days. His man Friday caught a goat, but the goat ran away. So, Spanky decides to search for Cinderella, who might have some food. On the way he sees the Shadow eating a sandwich, shoots him, takes the sandwich, but continues his hunt for Cinderella. He meets his old pal, Robin Hood, who has a slipper that he hopes will fit Cinderella's foot. Finally, after years of travel, they find her, the slipper fits, and Alfalfa is about to sing a song when the film breaks. The audience, however, clamors for Alfalfa's voice and the young singing star has to come from behind the sheet to sing his song where his fans can see him, personally.

But, in the midst of the song, a hen, resting on a ledge above Alfalfa, lays an egg which falls into Alfalfa's mouth, so that every note that he utters sounds like "peep." Finally, as Alfalfa hits the last note of his song, a young chick flies from his mouth with the loudest "peep" of all. The audience goes wild over this smash ending.

Edward Cahn directed from a script by Hal Law and Robert McGowan. Jack Chertok and Richard Goldstone produced.



ECUTIVE OFFICES: 179 EXCHANGE STREET, BANGOR, MAINE

Graphic Theatres Circuit

E. PALMER, MANAGER

COLONIAL THEATRE
BELFAST, MAINE

November 16, 1939

EditorMGM Short Story
1540 Broadway
New York City

Dear Sir:

For four years now I have been fighting for short subjects...i.e. my claim is that they count at the box-office. I have recently made a transfer from the State, Presque Isle where, for the last three years I have advertised shorts as follows:

1. Stock trailerettes
2. One sheets on every short
3. Newspaper and program mention of the shorts giving a short description of each.
4. Special campaigns on outstanding shorts

When I left Presque Isle a majority of our patrons knew a Pete Smith Specialty or a Crime Does Not Pay or MGM Miniature..etc just as well as they would recognize a Judge Hardy series or the like.

When I took over this house, even the crew did not know one short from the other. Shorts were booked as though they were just fillers.

I have just learned that my successor in Presque Isle has discontinued short subject advertising. Furthermore, this circuit does not recognize a short subject as box-office.

Upon checking up with the Boston film exchanges, I find that I am one of very few who uses one sheets on shorts.... although I do get very good service on these from each exchange.

I continually receive sample programs from printers and I find that 95 out of a hundred make no mention of shorts at all...or just "also selected short subjects".

Although large city theatres do usually make mention of shorts they think outstanding...most of them are double featuring and as a result short are few.

But in the small [illegible], I can't find ANYBODY who advertises shorts as I do.... ..now SOMEBODY'S CRAZY..and I'm beginning to th it is me.

I [illegible] the important item...but the majority of patrons nowadays know more about who made a certain feature...who is starred in it...the author..runningtime..and release date than most theatres themselves do. Naturally the playing date and any unusual angles must be exploited...but what about shorts???????

Now I know also that in writing to you is just like writing the Lux Soap Company and asking them what they think of Lux Soap....but I want a straight answer from you on this. Just what are other circuits doing in small towns and what are results.

Kindly confine your communications on this matter direct to me and not to the Bangor office.

Very truly yours,

J. E. Palmer, Mgr

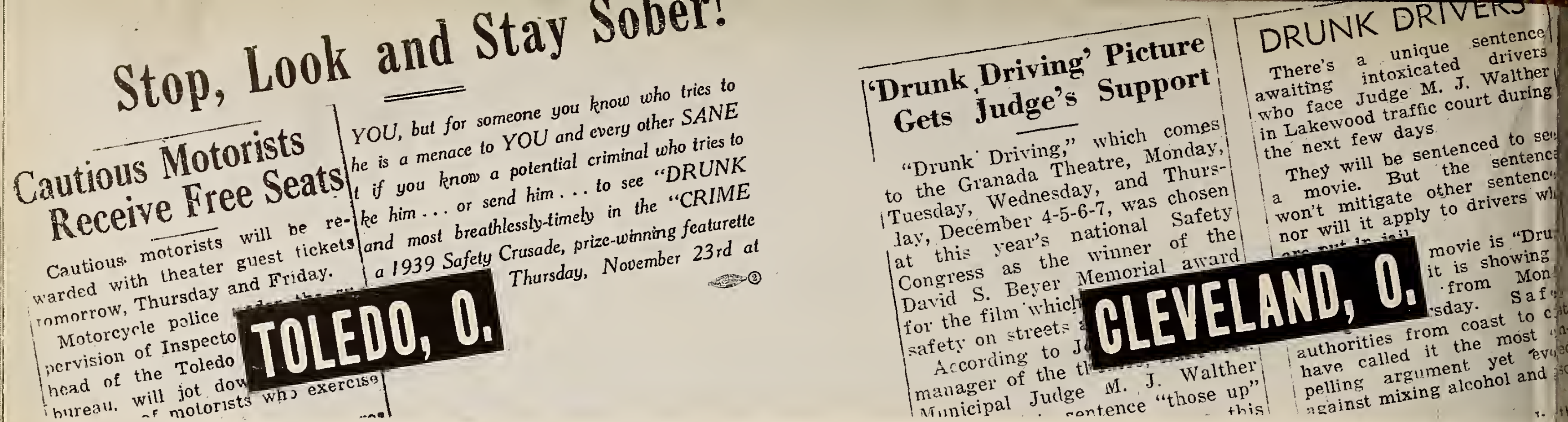
J E Palmer

QUESTION

SURE ALL SHORT SHOWMEN ARE

Crazy Over Shorts

BECAUSE ● ● ●



Stop, Look and Stay Sober!

YOU, but for someone you know who tries to
he is a menace to YOU and every other SANE
t if you know a potential criminal who tries to
ke him . . . or send him . . . to see "DRUNK
and most breathlessly-timely in the "CRIME
a 1939 Safety Crusade, prize-winning featurette
Thursday, November 23rd at

Cautious Motorists Receive Free Seats

Cautious motorists will be rewarded with theater guest tickets tomorrow, Thursday and Friday.

Motorcycle police
pervision of Inspecto
head of the Toledo
bureau, will jot dow
of motorists who exercise

TOLEDO, O.

'Drunk Driving' Picture Gets Judge's Support

"Drunk Driving," which comes to the Granada Theatre, Monday, Tuesday, Wednesday, and Thursday, December 4-5-6-7, was chosen at this year's national Safety Congress as the winner of the David S. Beyer Memorial award for the film which
safety on streets

According to J
manager of the th
Municipal Judge M. J. Walther
sentence "those up"
this

DRUNK DRIVERS

There's a unique sentence awaiting intoxicated drivers who face Judge M. J. Walther in Lakewood traffic court during the next few days.

They will be sentenced to se
a movie. But the sentenc
won't mitigate other sentenc
nor will it apply to drivers wh

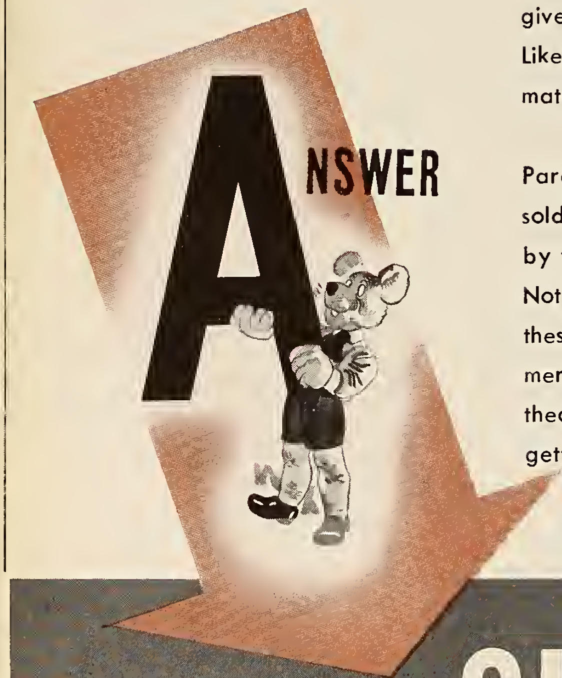
movie is "Dru
it is showing
from Mon
sday. Saf
authorities from coast to c
have called it the most
pelling argument yet ev
against mixing alcohol and

CLEVELAND, O.

MANAGER PALMER has raised a moot question which, in Leo Junior's opinion, merits an open answer. The fact that Mr. Palmer asked it at all serves as another indication of the growing interest in short subjects among exhibitors everywhere.

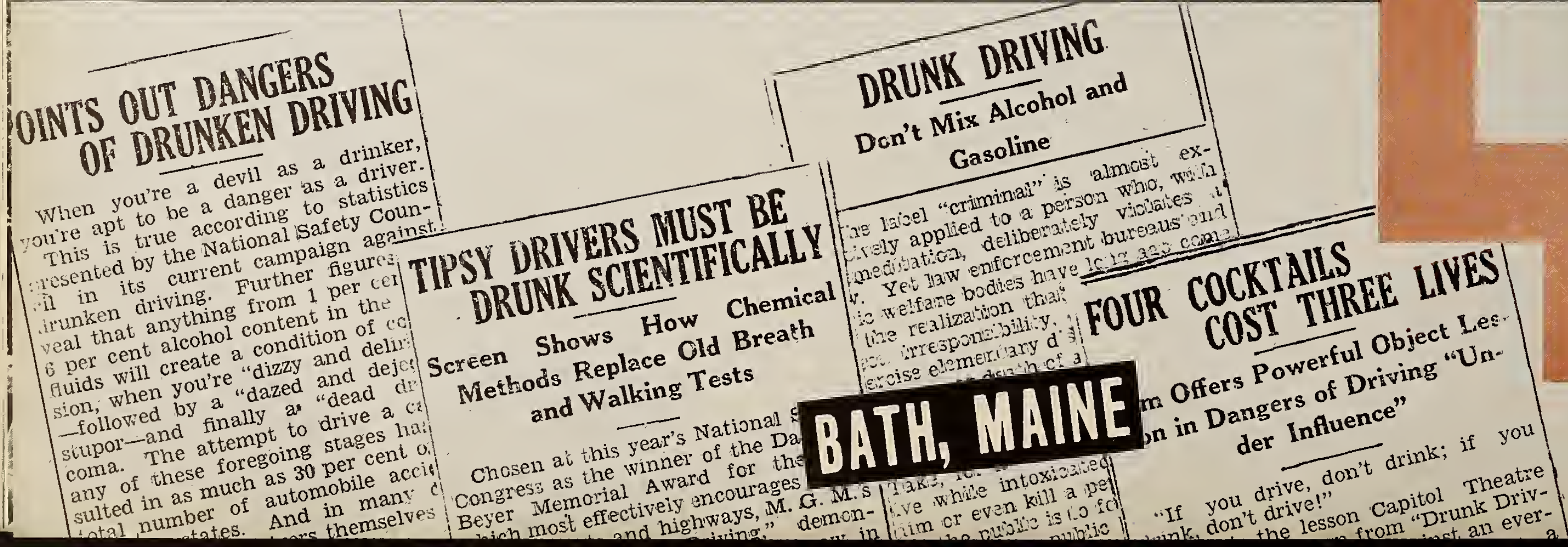
Unquestionably, there are more exhibitors hepped up about shorts today than at any time since the double feature doldrums began, and with good reason. With more time, more thought and more money given to their production, shorts are better today than ever before. Like Manager Palmer, scores of showmen have found that shorts add materially to the entertainment AND to the boxoffice.

Paradoxically it is true that shorts get sold only by exhibitors who are sold on shorts. That shorts have won wide showman support is evidenced by the consistent selling attention received by M-G-M's Crime Does Not Pay release, "Drunk Driving." Newspaper clippings reproduced on these pages offer an example of only one phase of the comprehensive merchandising campaigns executed for this one short in hundreds of theatres. Stay on the bandwagon, Mr. Palmer; the shorts parade is getting longer all the time!



ANSWER

SHORTS MAKE



OINTS OUT DANGERS OF DRUNKEN DRIVING

When you're a devil as a drinker, you're apt to be a danger as a driver.

This is true according to statistics presented by the National Safety Council in its current campaign against drunken driving. Further figures reveal that anything from 1 per cen
6 per cent alcohol content in the
fluids will create a condition of co
sion, when you're "dizzy and delir
—followed by a "dazed and deje
stupor—and finally a "dead dr
coma. The attempt to drive a ca
any of these foregoing stages ha
sulted in as much as 30 per cent o
total number of automobile acci
states. And in many
themselves

TIPSY DRIVERS MUST BE DRUNK SCIENTIFICALLY

Screen Shows How Chemical Methods Replace Old Breath and Walking Tests

Chosen at this year's National S
Congress as the winner of the Da
Beyer Memorial Award for the
hich most effectively encourages
and highways, M. G. M.'s
riving," demon-
in

DRUNK DRIVING

Don't Mix Alcohol and Gasoline

he label "criminal" is almost ex-
ively applied to a person who, with
meditation, deliberately violates a
v. Yet law enforcement bureaus and
ic welfare bodies have long ago come
the realization that
irresponsibility,
ercise elementary d
death of a

Take,
ive while intoxicated
pe
him or even kill a
the public is to fo
public

FOUR COCKTAILS COST THREE LIVES

m Offers Powerful Object Les-
on in Dangers of Driving "Under Influence"

"If you drive, don't drink; if you drink, don't drive!"

the lesson Capitol Theatre
from "Drunk Driv-
an ever-
a

BATH, MAINE

AFTER VIEWING "Drunk Driving," Governer Baldwin of Connecticut heartily recommended the film; which is now showing at Loew's Poli. In the group
executive secretary to the Governor; John F. Butler, chie
R. Zeller, state comptroller; Governor Baldwin, Col. Sam
Highway Safety Commission; Wilferd Brown, director of
State Police department. In the background are motor ve
and state police departments. "Drunk Driving" is showing
Kildare", and "Reno."

BRIDGEPORT, CONN.

Governor Endorses Highway Film

NEW HAVEN, CONN.

Richard G. Purcell, a Connecticut actor, is shown above in a scene from "Drunk Driving," a highway educational film endorsed by Governor Baldwin as an excellent object lesson for drivers.

Already engaged in a program of highway safety, Governor Baldwin

in this constructive film makes 'Drunk Driving' of added interest.

"We in Connecticut are now engaged in a program of highway safety to impress upon the people of our state the importance of motor vehicles.

CALL IT A DAY

"For night's swift dragons cut the clo
full fast. And yonder shines Auror
harbinger."—Midsummer Night's Drea

GASOLINE AND ALCOHOL

FOR many years . . . even during the days
OF prohibition, and even more so
SINCE repeal of same . . . we have been told
THAT gasoline and alcohol do not
MIX and that any experiments in that line
JUST ask for trouble. Well, I've always
SUBSCRIBED to that contention,
WITH certain reservations, but after seeing
ONE of those "Crime Does Not Pay" films
THE other evening on the subject of
DRUNKS and driving, I'm even
MORE convinced of the tragic truths
CONTAINED in this well made "short."
SAM'L GILMAN, the shrinking violet who
ALWAYS gets mad if any of us mention
THE name of his theatre in the newspapers
TOLD me about the film and suggested
THAT I should see it so I did, incidentally
GETTING practically hysterical over
THE fireworks battle sequence in "The
HOUSEKEEPERS Daughter," one of the
FUNNIEST pictures I've seen in many
A day. But to get back to this gas and
ALCOHOL film, which is bloody enough to
SATISFY the most hardened among you . . .
THE story of a crash involving death
AND injury, result of a few too many
COCKTAILS before the drive started and
ACCOMPANYING

IN another minute some of the females
IN the rows about me would have
PASSED out from excitement. In any cas
WHILE I usually shy away from
PREACHING and moral-drawing in the
MOVIES, I must say that this film is
SOMETHING that ought to be see by
EVERYONE who ever knocks over a couple
OF drams and then starts out to
DRIVE his car somewhere. Oh, I know
THAT seeing the picture isn't going to
REFORM great numbers of you into having
ENOUGH sense to lay off driving when
YOU'RE drinking, but it may at least
MAKE you think the next time such a
SITUATION arises. The theory of the film's
EDUCATIONAL story is, of course, that
WHEN you drive don't drink . . . when you
DRINK, don't drive . . . and no one can
DENY that this is a powerfully good
ARGUMENT I've always thought that
MOTOR accidents could be cut down in
NUMBER if the papers would always print
THE most gruesome shots possible of the
ACCIDENTS and the victims, without
PULLING any punches, but editors
FEEL that this sort of illustration is too
T for the customers to take. Now I'm

Like a Spin After Cocktails? 'Drunk Driving' Will Cure Y

By LA VERNE SWIM
Press-Scimitar Staff Writer

You won't want to drink a few cocktails and go for a spin in your car after you see "Drunk Driving."

You'll be afraid to—if you're the average person.

MGM has packed into two reels of a new "Crime Doesn't Pay" picture the dramatic story of John Jones, who decides to celebrate his promotion with a refrigeration firm.

Notified of the promotion, Jones,

an average sort of fellow (play
Dick Purcell), goes to a bar
few bourbons. On the way
he runs a stop light, rams into

After his arrest Jones goes
tells his pretty wife (Jo An
ers) of his good and bad luc
does a little more drinking

A drive into the country
the thing, Jones decides, so
Mrs. Jones and her moth
into the car. Jones travel
along a winding highway
"knows like a book."

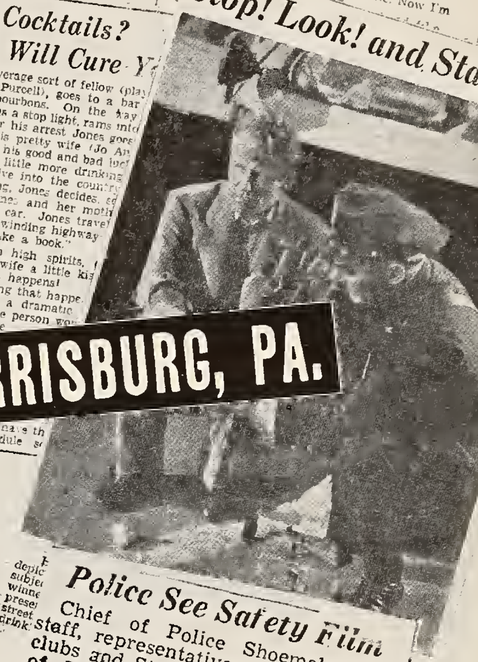
He's in high spirits,
give the wife a little kis

Then it happens!

The thing that happe
picture to a dramatic
the average person wo
a long time

have th
regular schedule s

Stop! Look! and Stay So



HARRISBURG, PA.

Police See Safety Film

Chief of Police Shoemaker, his staff, representatives of local motor clubs and State officials were guests of Loew's theater at a special screening of "Drunk Driving," the Metro-Goldwyn-Mayer short subject which won a National Safety Council award, at the theater.

After another

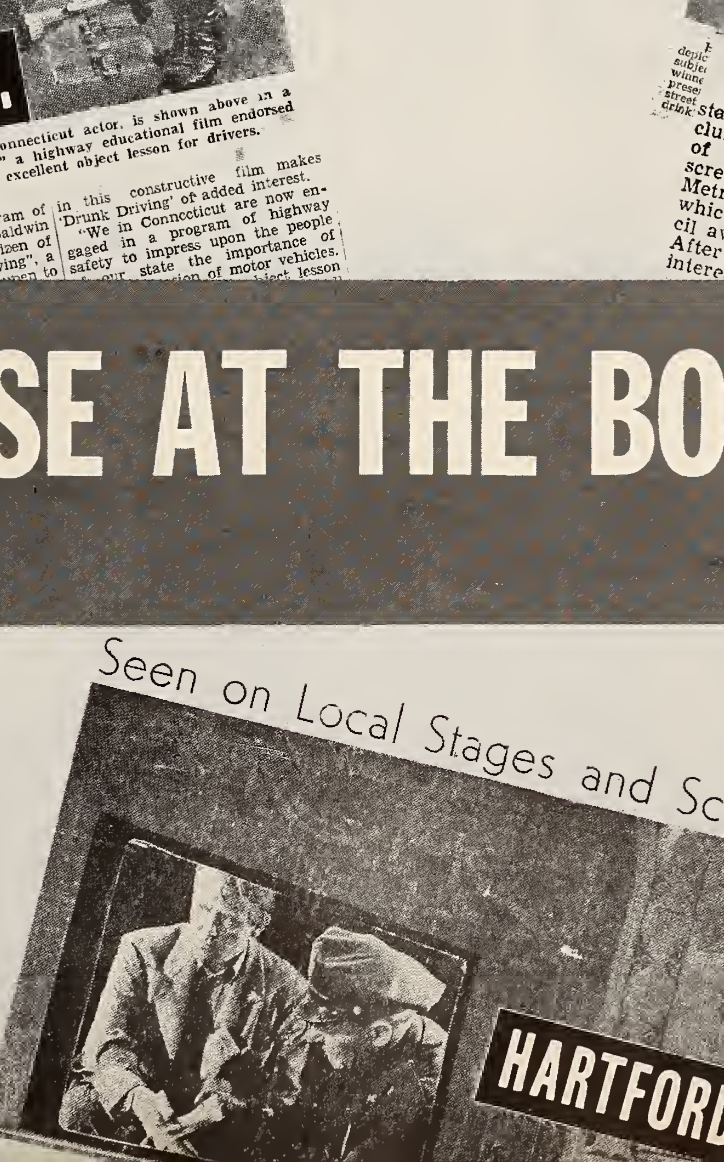
AND SENSE AT THE BOXOFFICE

Preview At Loew's Show 'Drunk Driving'

Drunk Driving," a two-reel educational feature produced by Metro-Goldwyn-Mayer, will be screened at Loew's Colonial Theatre at 10:30 this morning for a special audience consisting of Stump, Councilman Paul A. director of public safety; of the city and state police local Safety Reading picture the National Safety City

READING, PA.

Seen on Local Stages and Screens



HARTFORD, CONN.

Governor Lends Na To Loew-Poli Movie

By the Theater Editor

The motion picture industry makes contributions to worthy causes, but not oft the Governor of an important state like Con lend his name to a film.

In this case, the picture is a short subject e "Drunken Driving". It drives home the me "If you drive, don't drink—If you drink, drive." Governor Baldwin, who viewed the pi pany with traffic and safety officials of city astic over it. "I consider it a privilege to rec itizen of Connecticut the Metro-Goldwyn-Ma riving'," he said lowing the pre- hat a Connecti- rcell, plays the his constructive nk Driving' of

"All of our law enforcem agencies are joining together decrease the motor vehicle acc dent rate. We welcome the as sistance of the producers "Drunk Driving", who ha operated to make able to

CRIME DOES NOT PAY

Know Your MONEY

Recognized for the past five years as the screen's outstanding contribution to public welfare, Metro-Goldwyn-Mayer's Crime Does Not Pay series now adds another racket exposé to its imposing list. The current two-reeler, titled "Know Your Money," has to do with counterfeiters and their methods of operation, lessons in detecting "queer" money and the work of the U.S. Secret Service in apprehending counterfeiters.

The film was made under the supervision of, and in cooperation with the United States Treasury Department. And with its permission genuine U.S. currency is shown on the screen for the first time.

In order to obtain this permission the film was pledged to authenticity in every detail. The government assigned Arthur Grube, head of the Los Angeles division of the Secret Service, to be on the set at all times. Grube's job, in addition to assuring authenticity, was also to see that the $50,000 dollars worth of counterfeit money printed on the set was destroyed together with the photo-engraved plates upon which it was made.

The story, a true one taken from Treasury Department files, concerns the Dominick Ring, one of the past year's most successful counterfeit gangs, until the Secret Service caught up with them.

Dominick, as seen in the film, is the head of the gang. Welker, a photo-engraving artist, makes the plates from which the phoney bills are made. Bowers prints the money. Donelli is the strong-arm man, who passes the bogus bills around to the various outlets. One of Donelli's clients is Fuller, a tobacco dealer, who takes five thousand dollars. He, in turn, sells the money in small sums to others. One of Fuller's customers is Johnson. He rids himself of the money by making small purchases at various shops, and keeping the change, thus realizing about nine and one-half dollars out of every phoney ten. Samuels, a druggist, receives one of Johnson's bad bills, tries to deposit it in a bank, but discovers too late, that the bill is no good, and that he is the loser of the money because the bank is required to turn over every counterfeit bill to the Secret Service.

At Service headquarters, Captain Waldron points out the relative difference between this bogus bill, or any other counterfeit bill, and a genuine U. S. Treasury note. His aides, Evans, Blake, Walters and Welch, notice that the counterfeit shows the right eye of the figure to be slightly narrowed and squinted; there are broken lines in the nose; the collar and lapel on the figure are grayer than on the genuine; numbers are thin and lightly printed; letters "A" and "E" in TREASURY are broken; and there are no colored thread fibres in the counterfeit bills. These are the give-aways to the counterfeiters. Immediately, warning notices are sent to all banks and shops.

It doesn't take long for one of the bills to turn up. A woman, trying to pass one at a department store, is detained until Secret Service agents arrive. She is allowed to go but is followed by Evans and Welch, who discover her passing additional phoney money. The woman, Fuller who was the source of her bills, and another accomplice are brought in. Checking records of formerly convicted photo-engravers, Welker too, is questioned but released. In a panic, Welker runs to Bowers who tells him to lay low. That night, at Dominick's orders, Welker is murdered. Next, the Secret Service starts a search for the manufacturer of the paper used in making these bills, discovers the plant, and also that Bowers had purchased a large supply just a few days before these bills appeared in circulation.

Evans delivers a bundle of paper to Bowers. Inside the package is a dictaphone. After depositing the package at Bower's shop, Evans leaves for a cup of coffee. Panicky, Bowers phones Dominick, while the dictaphone plays. When Evans returns to take the dictaphone, which he is sure contains much evidence, he is greeted by Dominick and Donelli — ready to murder him. But in the nick of time other Government agents, on Evans' trail, arrive and apprehend the entire gang, putting an end to their counterfeiting activities, and pinning a murder charge on Dominick, Donelli and Bowers.

The Government's hopes for this film are that they will not only prove that Crime Does Not Pay, but also that the screen audiences will take heed of the lesson taught in this film, and that in the future, they will "Know Their Money."

Joe Newman directed "Know Your Money," from a script by Carl Dudley, who spent four months in the Secret Service offices learning the facts pertinent to this subject.

Dennis Moore, Noel Madison, Adrian Morriss, John Wray, William Edmunds and Charles D. Brown are in the cast. Jack Chertok and Richard Goldstone produced.

Exploitation ☆ ☆ ☆

MONEY being as important as it is in the economic scheme of things, this film which may materially reduce the public's annual loss in counterfeit currency should be of more than ordinary boxoffice interest. Also, your showing of this film represents a definite public service which merits the active cooperation of local newspapers, merchants and representative business groups of your community.

Directly concerned with the task of protecting the public from counterfeit losses is the famous Secret Service of the United States Treasury Department, under whose special cooperation and guidance "Know Your Money" was produced. Secret Service agents in district offices throughout the country have been instructed by the Treasury Department to cooperate in every possible manner with local efforts to bring "Know Your Money" to wide public attention. Call upon them to make brief talks on local radio programs and before Chamber of Commerce and luncheon club meetings. Arrange for them to see an advance screening of your film, after which they can be interviewed for local newspaper stories.

Your local Secret Service Agent or a local bank may be able to supply several examples of counterfeit money which can be mounted under glass for an interesting and educational lobby exhibit. If sufficient personnel is available in your district office, the Secret Service will assign an Agent to be in attendance with this exhibit at certain hours each day during your engagement. Since he will be able to offer first-hand information concerning counterfeiting activities and the detection of spurious currency, your newspapers can be counted on to use stories announcing this special exhibit. A better plan might be to let the exhibit be presented under the sponsorship of one newspaper, thus insuring adequate publicity.

Also vitally interested in the problem of curbing counterfeit losses are your local banks which have already been apprised of your film by the American Bankers Association. Arrange for officials of representative local banking institutions to be present at a special newspaper preview after which their endorsements can be obtained for publicity purposes. Get them to include an announcement of your film in local radio programs and newspaper advertisements. Also, they can be interested in working up special window and counter displays utilizing scene stills from your picture.

Through the cooperation of local bankers, you may be able to get an announcement of your showing imprinted on the payroll envelopes used by numerous large industrial concerns. The banks may cooperate further in inducing local business concerns handling a large volume of mail to use an announcement of your film on their postage meter machines.

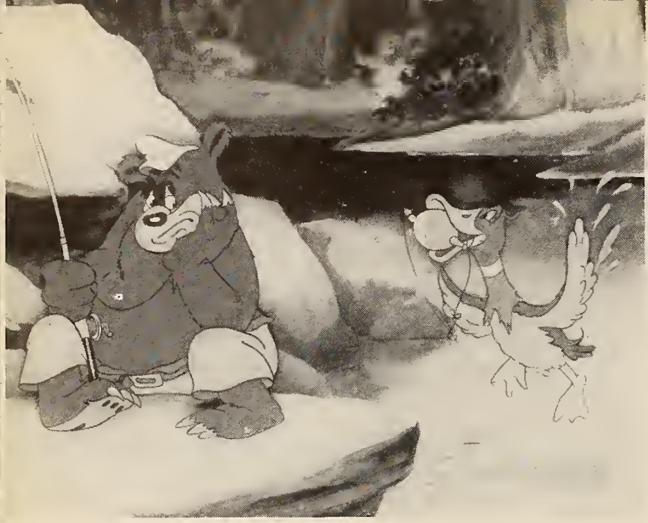
For a publicity stunt that is certain to interest your newspapers, get a crisp, new thousand dollar bill and arrange for reporters to accompany you on a shopping tour. Make small purchases in five-and-dimes, haberdashery and department stores, proffering the $1,000 bill in payment. Invariably the bill will be refused. While, in most cases, the storekeepers will suspect it is a phoney they will be careful not to reveal their suspicions to you. Generally, they will somewhat apologetically give the polite excuse of insufficient cash on hand. Some of the more alert clerks will undoubtedly phone the police immediately after your departure giving your description and perhaps the serial number on your bill. The various reactions of the store people as observed by the reporters will provide a swell feature story for your papers. You might top off this tour by inviting the reporters to a several-course dinner at a swanky restaurant, still attempting to use the big bill to pay the check.

Another "natural" for newspaper stories would be to dress a man eccentrically and have him stand on a downtown street corner with a sign offering to sell genuine twenty dollar bills for one dollar each. It's a safe bet that not one person in a million would stop to investigate the authenticity of the twenty dollar bills. And if they did examine them, not one in a billion would gamble a dollar on the chance that they might be real twenties. Of course, if anyone should happen to get a tip-off that your bills are genuine you can always stop the sale. This is a curious commentary on the so-called gullibility of the American public which will make a highly interesting newspaper story and effective publicity for your picture.

An open offer to admit as guests, the first twenty-five persons who present to your doorman counterfeit bills with which they have been stuck is bound to get attention in local news columns. Or, better still, this offer can be made directly to the readers of one particular newspaper. Bills collected in this manner can be turned over to Secret Service agents for additional newspaper breaks.

Money in windows always attracts attention. Get leading merchants to paste dollar bills against the window glass with ribbons running down to small cards containing tips on various ways genuine currency can be distinguished from counterfeit. Local banks will be more than willing to supply such information.

Can you tell a counterfeit bill when you see one? . . . Genuine U. S. currency shown on the screen for the first time as the Crime Does Not Pay Series exposes the "queer" money racket . . . Made in cooperation with the U. S. Treasury Department.



THE FISHING BEAR...

It's bad enough when a human being who has been taught self-control, temperance and gentility, goes fishing and has to live through that moment when "the biggest one you ever saw" gets away. But when a big bear, without human understanding and with the combined frailties of Wallace Beery, Edgar Kennedy and Oliver Hardy, has to live through such an experience it's just an impossible situation. And it is precisely this impossible situation with which Rudolph Ising deals in his newest Technicolor cartoon for Metro-Goldwyn-Mayer, "The Fishing Bear."

It is a very lovely day when the story begins. Mr. Bear, with his new metal pole, good strong line, wonderful bait and new fishing box, is all set for a large catch. On his way to the stream, visions of deliciously fried victims of his piscatorial prowess flash through hs mind's eye. Arriving at his destination, he is delighted to find all his little underwater playmates present and in good mood for a fight. Friend Bear baits his hook and, with a sigh of exquisite joy, casts his line. But the fish, who are in no mood to be caught, nonchalantly eat the bait right off the hook. So, once again Mr. Bear baits his hook and recasts. This time, a high-flying duck, anxious to get in on the fun, catches the line in his beak and after tormenting the bruin for a few moments returns it to Mr. Bear. Now after having stolen the thunder from the bear, he skims over the surface of the water and scares all the fish so that there aren't any left for Mr. Bear to catch. Infuriated, the bear decides to settle matters with the duck.

Since the duck flies, the bear has no chance whatsoever of catching him so he does the next best thing and throws the first thing he can put his hands on — his brand new fishing box. It misses the bird and falls into the center of the stream. Fortunately there is still one friendly little fish who hasn't left the scene. Feeling sorry for the poor bear, he manages to push the box to shore and with a doff of his fin lets the bear know that all is forgiven. On the verge of hysteria, Mr. Bear dives into the water after the friendly fish. But it is much too fast and the bear hits bottom head first. Undaunted, he tries desperately to catch the fish. But it doesn't work.

Finally after reaching shore, he snatches up his net and with one wild swoop, he has his fish — but not for long. For while speechlessly admiring his scaly captive, onto the scene comes his enemy, the duck. He flies right into the bear's face, causing him to drop the net and lose the fish.

In final desperation, the bear once again resorts to his fishing pole. This time an electric eel grabs at the bait. Mr. Bear gets the shock of his life. He gets a black face from the explosion. He loses his pole, his fish and, finally, his sunny disposition.

M·G·M CARTOONS

PUSS GETS THE BOOT...

Since Eve evolved from Adam's rib, cats have waged constant war against mice. Now comes a one-mouse revolution brought on by a cat, that ends in victory for the mouse.

This story, as told in Rudolf Ising's latest M-G-M Cartoon, "Puss Gets the Boot," relates how this one small mouse, taking advantage of one large cat's shortcoming, subdues the larger warrior in a battle of wits and with the aid, of course, of circumstances.

Ising's cat feels particularly wicked, this day. Before putting an end to the mouse of his choice, he decides to toy with it. As the mouse pokes his head out of his hole, friend cat grabs him with his tail, flips him in the air, and lets him fall to the floor senseless. The cat then dips his paw into some ink and draws a false hole in the wall for the mouse. As soon as he awakens, the mouse makes a dash for his hole, runs into the solid wall and is knocked unconscious again. This time, when he awakens, he is angry. With great courage he strolls up to the cat and punches him right in the eye.

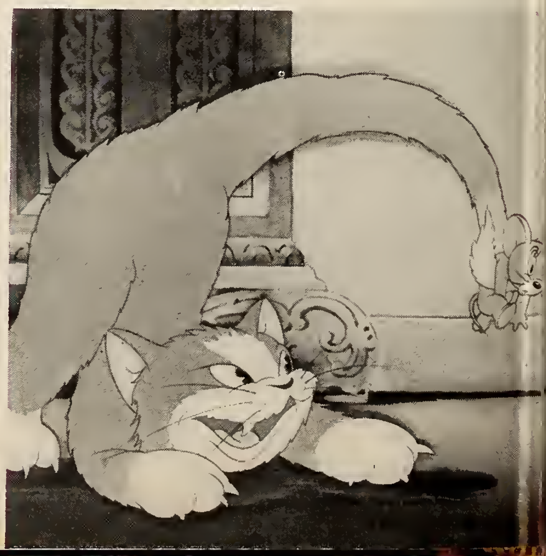
Furious, the cat runs after the mouse, and dashes right into a pillar that supports a beautiful vase. The vase falls to the floor, crashes into a thousand pieces, and the cat, Jasper, by name, is in for it. Immediately, the housekeeper chases after Jasper with a broom, beats him, and warns him that if anything else is broken in the house, he will be thrown into the street forever.

Now, the mouse, named Pee-Wee, knows how to handle Jasper. If Jasper tries to hurt him again, he'll break something and blame it on the cat. The next time Jasper chases Pee-Wee, the mouse runs to the edge of a table, grabs one of a set of cocktail glasses, and defiantly shouts that he will drop the glass if the cat comes any closer. With each of Jasper's lunges, Pee-Wee threatens to drop the glass. Finally, just to be ornery, Pee-Wee does drop the glass which Jasper catches, before it breaks, by the skin of his teeth. Another glass and still another come hurtling down with Jasper catching each one before it hits the floor. Now Jasper gets wise and places soft cushions all over so that even if Pee-Wee does drop the glasses, they won't break.

Jasper moves toward Pee-Wee, who threatens to drop another glass. Jasper laughs, the mouse drops the glass and it falls on the pillows and doesn't break. Immediately, Pee-Wee is in Jasper's tail, being tossed up and down like a ball of wool. But Jasper flips Pee-Wee a bit too high. The mouse catches on the ledge of a mantel on which there are many valuable plates. Immediately he starts throwing them to the floor. The cat dashes around madly, catching each dish until his arms are full.

Calmly, Pee-Wee comes down from the mantel, and kicks Jasper right into next week. Up in the air goes every dish, and down they come. The housekeeper catches the cat and banishes him from the house forever.

Calmly, and with great confidence, Pee-Wee strolls back to his hole, sighing, "Home, Sweet Home."



NORTHWARD HO!

As great a drama as any ever filmed . . . a behind-the-scenes story of a movie in the making.

PEOPLE are always impressed with stories of the amazingly comprehensive preparation that goes into a polar exploration trip or an archaeological expedition into such places as Tibet or the Gobi desert. Yet few realize that in the making of a motion picture outside of their studios, motion picture companies have to make plans and preparations that compare very favorably in comprehensiveness with scientific expeditions to the far corners of the earth.

A motion picture location company of the type, for instance, that Metro-Goldwyn-Mayer dispatched to the Payette Lake district in Idaho to film "Northwest Passage," probably had to make even greater preparation than Admiral Byrd had to make for his current journey to the South Pole. More detail and men and work had to be accounted for. A substantial city had to be built in the wilderness.

Now, M-G-M's newest Miniature, "Northward Ho!" narrated by Frank Whitbeck, tells the story of this tremendous undertaking, depicts the magnitude of the job.

The film begins with the purchase of "Northwest Passage," Kenneth Roberts' best-selling novel. Spending months searching for the right location, and type of country which nearest approached the terrain the author had in mind when writing the book, that spot was found at Payette Lake, near the Payette River, in Idaho. Then, out of Hollywood came an army of trained technicians and artisans — property men, cameramen and their crews, painters, electricians, nurses and doctors, make-up artists and hairdressers, carpenters, wardrobe men and women, technical advisers and a myriad others.

Soon, the actors begin to arrive at McCall, a lumber and mining town of 700, whose population has been swelled to 3000 because advance notices of this occasion has attracted sightseers who will have a chance to catch their first glimpse of a movie company and its celebrities, including Spencer Tracy, Robert Young, Walter Brennan, Director King Vidor and scores of others.

Crews begin to build two cities in the wilderness, one to house the cast, crew, and extras, the other a duplicate of the New England and Indian villages before the War for Independence, which are to be seen in the film. So, M-G-M Location City, dormitories, houses, kitchens, hospitals, dining rooms and recreation halls take shape.

In the film, great numbers of Rangers, British soldiers, settlers and Indians are needed. Rather than send to Hollywood for trainloads of extras, a casting office is opened in McCall and hundreds of people for miles around lay down their tools, close their shops, desert their farms and hasten to McCall to wait in a long line for their chance to "act in the movies."

The hordes of people must be fed — so must the cast and crew. In the man-made kitchens, here in the wilderness, tons of food are consumed, prepared by dozens of chefs and dieticians, whose job of preparing and selecting three meals daily for this army, is a yeoman's task indeed. Most of these extras must be costumed and made-up. Each morning at 5:30, they rise and take their place in line, outside the wardrobe tent to receive their outfits. Next, they line up outside the make-up tent where scores of artists prepare them for their roles. The farmers and trades people suddenly become Rangers, soldiers, and settlers of the middle eighteenth century. The Indians from the Sioux Reservations find themselves in clothes and paints of the Senecas and Iroquois, whom they represent in the film.

The Payette River is low and narrow and so a dam is built to create the rapids encountered by the Rangers in the story.

Nature pays a call on Location City. It rains and work stops. The land becomes acres of marsh and mud, but still the inhabitants of this location city must be entertained. Movies are sent from the studio, 1350 miles away, as fast as they are released. Many play checkers and chess. Several write of their experiences and catch up on their correspondence. The Indians entertain with their tribal dances; the Idaho residents perform folk dances and songs. The Indians hold ceremonies, giving the members of the troupe Indian names. Everyone is kept busy and happy until at last the sun shines through.

Quickly a thousand men in a hundred different arts go to their posts. Equipment is moved, put in place, and a setting is staged. Actors, director, soundmen and cameramen discuss the scene. Everything is in readiness and scenes in Technicolor are soon speeding to the studio by special messenger for Producer Hunt Stromberg to see.

All the hardship — the work, planning and worry — all have been worthwhile. For, out of this wilderness and small army of people, early America lives again for the whole world to see.

Then the villages are burned. Arrangements are made to dismantle Location City and sell the lumber. All that remains of the most ambitious film location undertaking ever attempted is the filmed record of a great story.

Exploitation ☆ ☆ ☆

TELLING, as it does, the story behind the making of a motion picture, your film will be of particular interest to drama classes of local high schools, colleges and the various clubs which have dramatic groups. Invite the teachers of these groups to an advance screening and they will see to it that their classes attend the regular performances.

You might notify the various movie fan clubs in your city of your showing. They will be more than anxious to see Spencer Tracy, Robert Young and others in informal, "behind the scenes" situations.

Camera stores will cooperate with you in contacting the owners of amateur movie equipment who will be able to pick up plenty of tips from your film. The camera stores also will readily cooperate in window displays.

People have always manifested an interest in the technical end of motion picture making. In newspaper ads, in your lobby and on your marquee sell your picture by using the line "See How Movies Are Made."

Arrange a special screening for the newspaper movie critics. They will have a lot to learn from "Northward Ho!"

BRILLIANT minds and straining sinews can forge the necessities and luxuries of life. They can take the ores from the ground and make skyscrapers; they can harness the rivers, put the elements to work and link country to country with bonds of steel. But no country can exist and progress that merely has men and "things." There is something else needed, something that brain and brawn alone cannot construct. And that is a pride in one's homeland and a love of one's fellow-man. It is this that moulds a country into a nation, that stimulates a community of interests among the people, that permits a real development of culture. The greatest symbol of a nation is its flag. And the greatest symbol of the people's love for their nation is their respect for its flag.

In the United States the development of the nation is integrally intertwined with the story of its flag. Now Metro-Goldwyn-Mayer tells that story in a two-reel short subject in Technicolor titled "The Flag Speaks."

In making preliminary research for the film it was discovered that since the first American flag appeared on the field of battle, during the Revolution, the people of the United States have looked to it as a symbol of victory, not alone of a military nature but primarily in a civic sense. The people of this country, it was learned, are acutely aware of the overwhelming tasks that faced this country in its early days, principally the task of welding together a heterogeneous group of people who spoke different languages, had different customs,

WE WANT THE VOTE
CRACY
ANS
RYONE
EQUALITY UNDER THE CONSTITUTION
MEMBER
IE BILL
OF RIGHT
EQUAL
RIGH

The FLAG

Saga of the Stars and Stripes . . . Behind this emblem of the United States lies the history of a nation conceived in liberty and dedicated to the pursuit of happiness . . . making a salute to the American Flag a real tribute to democracy.

SPEAKS IN TECHNICOLOR

and different interests, with a love of freedom and confidence in the future as the only common bonds between them.

The film depicts how the Stars and Stripes became the first symbol of unity amongst the various states that had sprung up haphazardly. It gave the struggling colonists the very thing they needed to lend a meaning that everyone could grasp to their efforts to throw off the shackles of oppression. No longer were they fighting merely against this or that misdeed of a foreign power. Their effort transcended this. They were fighting to establish a nation that could live in peace and establish for itself a permanent place in the sun.

The first American Flag is said to have flown over Fort Stanwix in 1777. The story goes that the fort was besieged by the British and Indian forces and was desperately in need of food and ammunition. After days of hardship, supplies finally arrived. Included in one of the bundles was a newspaper announcing the resolution of the Continental Congress to give the country a flag. And so, from the white material of an officer's shirt, the red of a petticoat and the blue of a Captain's coat the soldiers patched together the first flag to fly on a battlefield.

Later there arose a question as to exactly what the flag symbolized. A debate raged at the Constitutional Congress in Philadelphia. Some delegates preferred a king, but the majority finally concluded that it was the people themselves who must rule, that a government of the people, by the people and for the people was the only type that could permanently exist. It was the problem of that convention to put the ideals of the revolution on paper in a workable form, to insure liberty, justice and the pursuit of happiness for which so many had laid down their lives.

And they did it.

But, as the film depicts, all was not smooth sailing after that. The rights of the people can be defined on paper but it is the constant alertness of the people which assures the protection of those rights. In 1798, the Sedition Act, making it a crime to speak against the government or attack it in print, was passed. Orators and editors who knew and exercised their rights were imprisoned by the hundreds. Later, when the people had a chance to express themselves at the polls, they elected Thomas Jefferson to the office of President and the Sedition Act was nullified. All imprisoned under it were released. Freedom of speech, press and assemblage was secured once more.

Then, in 1833, in direct contraversion to the Constitution, the Mormons were persecuted in Missouri for their religious beliefs and forced to leave the state. Religious tolerance for which the people had fought suffered a jolt. But the governor of the state announced his disapproval of that persecution and expressed his certainty that the United States would never tolerate such an act again.

The fight for liberty and progress under the Stars and Stripes went on through the years. The Civil War was fought. Women demanded and received the right to vote. Intolerance, persecution of minorities, mob violence became the evils that new generations had to face, and under the flag of the United States they carried on the fight for the protection of their nation and the people who inhabit it.

Today, representing the solid unity of the forty-eight states, the flag continues to stand for the right of the people of the United States to life, liberty and the pursuit of happiness.

Standing then, for what it does, the film urges that Americans show proper respect for their emblem of democracy, that they do not use it for such things as tablecloths or desk drapes. It shows the proper methods of hanging and saluting the flag, that outward display of American's heart-felt respect for their symbol of freedom and democracy.

David Miller directed the two-reeler from a script by Robert Lees and Frederic Rinaldo. Robert Warwick, Sara Haden, Claude King, Christian Rub and 400 others compose the cast.

"The Flag Speaks"

EXPLOITATION

WITH American citizenship the envy of half the inhabitants of the world today, this stirring patriotic dramatization of the Stars and Stripes and all that it symbolizes in life, liberty and the pursuit of happiness, is a short with a BIGGER story than most features. "The Flag Speaks" is a timely, vital and compelling screen document that will arouse a spontaneous jolt of spine-tingling enthusiasm in the most blasé audiences. Make no mistake about it, this terrific two-reeler is a double feature in itself — its exciting punch-packed entertainment will be a pride to your screen — the solid support of a million American Legionnaires will make it a joy at your boxoffice!

Indicating the exceptional importance of this short subject is the fact that special committees to cooperate in all local showings have been set up in all American Legion posts throughout the country. Each of these local committees will function under the direct supervision of 48 state chairmen appointed by the Legion's National Headquarters. A complete list of the names and addresses of these state chairmen appears on the opposite page.*

Obviously, the very first step in every exhibitor's cmpaign is to contact his local Legion headquarters to arrange a meeting with his special committee. Should there be delays or questions of any kind in scheduling this meeting, the exhibitor should immediately communicate with the chairman for his state.

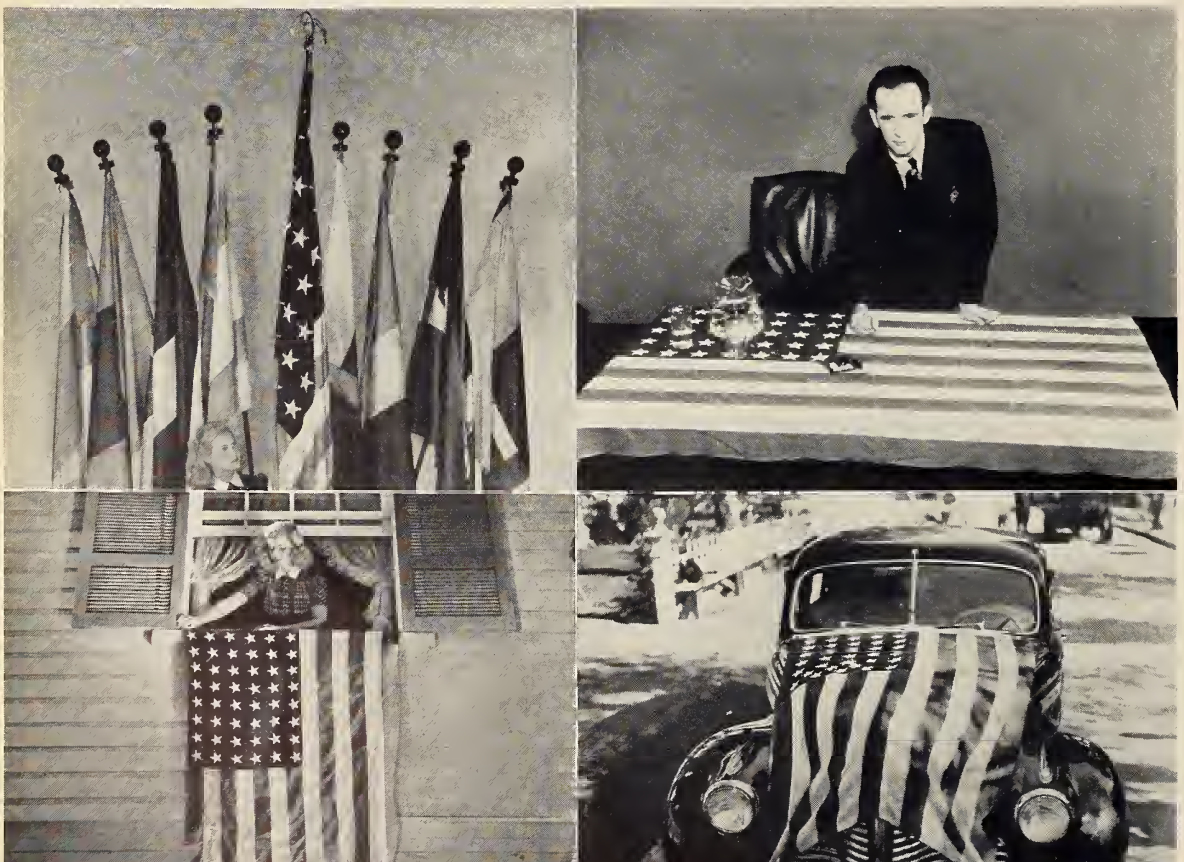
In planning local campaign efforts, exhibitors should endeavor to use the Legion's active cooperation with this picture to the fullest possible advantage. Because of the Legion's unusual interest in this film and the highly important position this organization holds in every community, all publicity and tieup suggestions, so far as possible, should be issued in the Legion's name rather than through the theatre. Local committees will cooperate in issuing requests for special attention for "The Flag Speaks," to newspapers, radio stations and other local publicity channels. Also they will organize and coordinate special activities in behalf of "The Flag Speaks" among various other civic and patriotic groups and organizations, some of which are referred to below.

Verbal or postcard announcements of local showings should be made to the entire membership of all Legion posts as well as to Womens Clubs, G.A.R. and D.A.R., luncheon clubs and patriotic organizations. Particularly should announcements be read to local Boy and Girl Scouts and in the public schools. Endorsements quoting the heads of these organizations should also be supplied to the press.

The Mayor should be called upon to issue a proclamation designating a special *Flag Week* during the local showing and requesting merchants and public and private buildings to display as many flags as possible.

Arrangements might be made with city officials for the erection of a large temporary flagpole in the vicinity of the theatre or in a prominent downtown square

RIGHT! WRONG!



Proper methods of displaying the American flag are shown in "The Flag Speaks," a Metro-Goldwyn-Mayer two-reeler. When displayed with other flags it should be in the center and on the tallest staff. When hung from a window the Union should be on top and to the observer's left. The flag should never be used as a table cloth or to adorn the hood of a car.

These photos, in mat form, are available GRATIS at all M-G-M Exchanges.

or intersection where, with a Legion drum and bugle corps and considerable ceremony, the colors would be raised and lowered each day during the film's engagement.

One or more interesting newspaper contests can be based upon the daily flagpole ceremonies. Readers might be asked to aid in selectiug a "most typical American girl" who would be a guest at the opening and would serve as an honorary color guard at each daily flagpole ceremony. Also, readers might vote from a list of prominent citizens a group of seven who would serve as honorary flag escorts on different days of the week.

Another logical newspaper contest idea is the essay theme, "What The American Flag Means To Me." This is bound to result in many interesting replies, particularly if pupils in the public school and members of various organizations of the foreign-born are urged to enter. Winners can also be invited to participate in the flagpole ceremonies in addition to receiving theatre guest tickets.

A special advance screening of "The Flag Speaks" for a selected group of foreign-born about to take out final citizenship papers should provide a variety of comments for a highly interesting newspaper feature story.

As a publicity gesture, let one newspaper sponsor a special showing of "The Flag Speaks" in a local hospital for the benefit of World War veterans who are unable to attend the theatre.

A local radio station will provide the time and the Legion committee, the speaker, for a special broadcast which will review highlights in the history of the Stars and Stripes and basic rules for the national emblem's proper display.

For lobby or window display purposes, arrange a special exhibit of flags of historical significance, such as the colors carried by various local regiments in the World War and other wars. These can be collected from local museums, armories and historical societies.

Merchants generally are willing to lend their cooperation to any genuinely worthwhile patriotic endeavor. Through the local Retail Merchants Association, arrangements can be made for various shops and department stores to carry small slugs announcing "The Flag Speaks" in their regular newspaper advertisements. In order to keep these announcements of uniform size and character, the regular newspaper ad mats supplied gratis by M-G-M Exchanges can be readily adapted for this purpose.

Because of the patriotic nature of this picture, city authorities should be willing to grant special permission for the display of small placards announcing the showing of "The Flag Speaks" to be attached to lamp posts along prominent thoroughfares throughout the downtown business section.

Street car companies in most cities generally reserve display space on the front and rear of their cars for the announcement of special events which may be reached by street car. If properly approached, most street car managements will donate the use of their dashboard car cards to herald the showing of "The Flag Speaks."

Taxicab concerns too can be prevailed upon to aid in publicizing local showings by displaying bumper strips on the rear of all cabs. Perhaps they will also display American flags mounted on their cabs' radiator caps.

Newspaper editorial pages are turning more and more to material of a decidedly patriotic nature. Because "The Flag Speaks" provides much material upon which editorials can be based, arrangements should be made for local editorial writers to witness "The Flag Speaks," either at a preview or at least the opening performance.

With the cooperation of the American Legion, local military units, Boy Scouts and various patriotic organizations, it is possible to stage local opening ceremonies for "The Flag Speaks" which will out-dazzle a Hollywood premiere. Through the combined facilities of these organizations it will be an easy matter to organize a spectacular parade with bands, drum and bugle corps and flags — flags — flags. As the feature of this parade, make it a point to assemble enough flags for the biggest massing of the colors ever seen in the community. This will be excellent also for newspaper publicity.

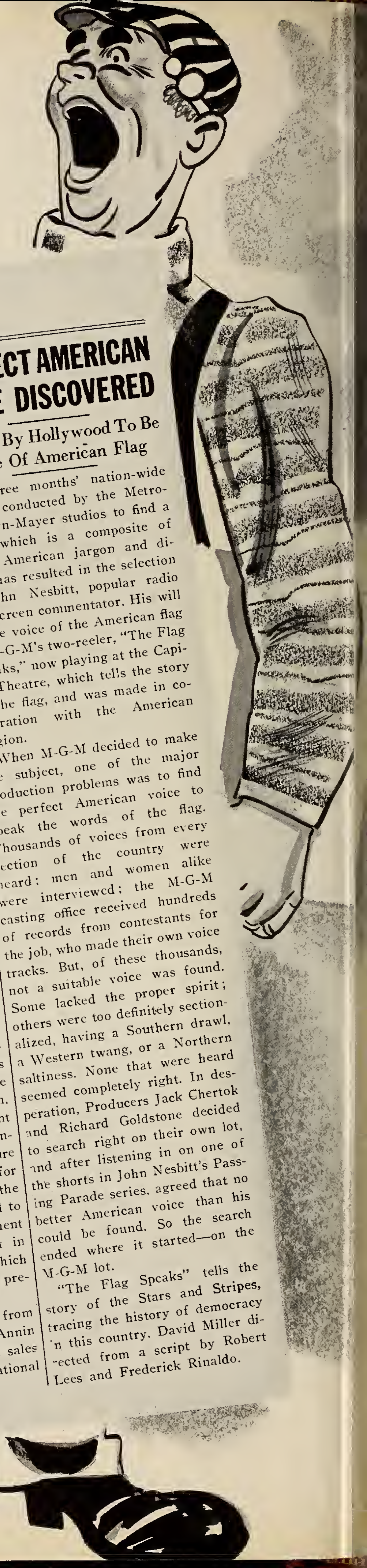
Department stores and other business concerns for promotional purposes, often play host to their juvenile patronage with a theatre party or some special entertainment. Because "The Flag Speaks" is extremely worthwhile entertainment for juvenile audiences, exhibitors may find it possible to sell large blocks of seats on a group basis for this purpose.

*THESE MEN WILL COOPERATE!

If there are any delays or problems in getting prompt action from local Legion Posts, the exhibitor should immediately contact the chairman appointed for his state by the Legion's National Headquarters. His name is listed below.

ALABAMA	*Dr. B. F. Austin* 519 Dexter Ave., Montgomery
ARIZONA	*Dr. T. J. Termey* c/o State Teachers College, Flagstaff
ARKANSAS . . .	*Conrad N. Glover* Sheridan
CALIFORNIA . . .	*William J. Farrell* 500 E. Washington St., Petaluma
COLORADO . . .	*A. M. Gorton* La Junta
CONNECTICUT . .	*John R. Reitemeyer* 66 State Street, Hartford
DELAWARE . . .	*Thomas W. Mulrooney* 1511 Delaware Ave., Wilmington
D. C.	*Zeb T. Hamilton* 2803—26th St., N. E., Washington
FLORIDA.	*Carl M. Taylor* 18 La Rue Ave., Southside, Jacksonville
GEORGIA	*J. Walter LeCrow* 315 Courthouse, Atlanta
IDAHO	*Sam E. Vance* Hazelton, Idaho
ILLINOIS	*Leonard Applequist* Elks Building, Aurora
INDIANA	*Carl Graham* 4811 Tacoma Avenue, Fort Wayne
IOWA	*Ben F. Nichols* Nichols
KANSAS	*R. W. Hart* Pittsburg
KENTUCKY	*Alvin Kidwell* Sparta
LOUISIANA. . .	*Howard Bond* 1204 Carondelet Bldg., New Orleans
MAINE	*Richard Howell* Principal, High School, Stonington
MASS.	*Samuel B. Levine* 18 Tremont Street, Boston
MARYLAND . . .	*Dr. W. D. Clodfelter* 2902 White Avenue, Baltimore
MICHIGAN	*Leslie P. Kefgen* 508 North Van Buren, Bay City
MINNESOTA . . .	*Elmer S. Eid* East Grand Forks
MISSISSIPPI . . .	*Forrest G. Cooper* Indianola
MISSOURI	*Harry M. Gombrel* Land Bank Building, Kansas City
MONTANA . . .	*Joseph H. Toole* 940 Utah Avenue, Butte
NEBRASKA . . .	*Judge E. F. Carter* State Capitol Building, Lincoln
NEVADA	*Earl T. Ross* Reno
NEW HAMPSHIRE	*Dixon F. Voncore* Tilton
NEW JERSEY . . .	*Gregg L. Frost* 345 Morris Avenue, Springfield
NEW MEXICO . .	*M. A. Compagna* 244 Korber Building, Albuquerque
NEW YORK . . .	*James E. McCabe* 69-17 68th Place, Brooklyn
NO. CAROLINA .	*R. D. Hall* Belmont
NORTH DAKOTA	*Curtis Jenkins* Linton
OHIO	*Floyd Hartpence* 130 East Broadway, Westerville
OKLAHOMA . . .	*Ray Tompkins* Oklahoma A. & M. College, Stillwater
OREGON	*Eugene C. Libby* 905 Bedell Building, Portland
PENNSYLVANIA.	*Dr. Charles Sohl* 5436 Oakland Street, Philadelphia
RHODE ISLAND .	*Chester Follette* 38 Progress Street, Saylesville
SO. CAROLINA .	*Wm. D. Schwartz, Jr.* P. O. Box 922, Charleston
SOUTH DAKOTA	*R. S. Fraser* Lead
TENNESSEE	*James W. Bodley* 915 Madison Avenue
TEXAS	*I. H. Bartz* Brenham
UTAH	*Dr. James Clove* Murray
VERMONT	*Donald H. Norton* Vergennes
VIRGINIA	*Nelson C. Overton* 3606 Huntington Ave., Newport News
WASHINGTON . .	*John Hedberg* 2302 Rucker Avenue, Everett
W. VIRGINIA . .	*Allen Simmans* Moundsville
WISCONSIN . . .	*H. H. Helble* 838 North Street, Appleton
WYOMING	*John Stapleton* Cheyenne
HAWAII	*O. W. Robinson* Dept. Public Instruction, Honolulu, T. H.

EXTRA publicity in your local newspapers means extra profits at your boxoffice. Every effort should be made to plant these stories in all papers



PUBLICITY NEWS

FILM SHOWS HOW TO SALUTE FLAG

Proper Method Of Displaying It Also Depicted

It's high time, according to the American Legion, that Americans who respect their flag knew how to display and salute it properly. The Legion, in a recent survey, found that organizations (including even some old patriotic societies) often display the flag incorrectly and use it for purposes other than that for which it is intended.

There is an officially accepted code of rules and regulations on the proper display and saluting of the flag, the Legion reports. In order that more people may become aware of it, they enlisted the services of the Metro-Goldwyn-Mayer studios to make a picture which would show first, why the flag should be respected and secondly, how correctly to manifest that respect. The film, titled "The Flag Speaks" a two-reeler in Technicolor, is now showing at the Capitol Theatre.

According to the picture, a person in uniform, is privileged to use a hand salute; a civilian, wearing a hat, places the hat in his right hand, then over his heart; a hatless civilian stands at attention; women place their right hands over their hearts; Boy Scouts give the three-fingered salute, and schoolchildren extend their right hands, palms upward.

The flag should never be used as a tablecloth or to decorate the hood of a car, and it should not be hung as a drape.

Out of respect to the flag, it should be flown from a staff with the blue union at its peak. If hung, the Union should be uppermost and to the observer's left; when displayed with other flags, it should be in the topmost position or to the left so that it might be closest to your heart.

John Nesbitt is heard in the film as the voice of the flag. David Miller directed.

CAMPAIGN LAUNCHED TO "SELL" FLAG TO AMERICANS

American Legion Sponsors Film Showing When, How and Why To Display Stars and Stripes

The American Legion, aided by various flag organizations and the Metro-Goldwyn-Mayer studios, is now launching an active campaign to induce proper usage and display of the American Flag. The Legion feels there is a particular need for this at the present time because an ever-growing number of people are purchasing and displaying the American flag.

Booklets explaining the flag code adopted at the National Flag Conference have been widely distributed. General rules for the proper display of the flag, a list of occasions on which the flag should be hung, and special instructions for its use in parades are listed in these pamphlets. A brief history of the United States and the story of how each state became a star on the blue field is related.

The Metro - Goldwyn - Mayer company cooperated to the extent of producing a two-reel Technicolor subject called "The Flag Speaks" now playing at the Capitol Theatre, in which the history of the flag and its relation to the growth of democracy in the United States is described. This film which so materially aids their campaign, is being publicized by all of the Legion's 11.600 posts.

FLAG SALES HIGHEST SINCE '22

Increase Attributed To Foreign Conflicts, Patriotic Organizations and Motion Pictures

Trouble in Europe makes Americans more patriotic, according to Annin & Company of New York City, which, because their business is selling flags, has its finger on the pulse of patriotism in the United States. The company's figures show that since 1936, when the pot really started boiling in Europe, the sales of flags took an upward trend, and today their annual sales exceed every year since 1922 when Victory parades were still quite the thing.

Annin & Company attributes this strange phenomenon to the fact that Americans, typically enough, guard their democracy most jealously when they feel it possibly may be in danger. For instance, they suggest, in the past three years there has been more effort on the part of various organizations to impress the ideals behind the American flag on the people than in the preceding ten. As an example of this, they point to such things as Metro-Goldwyn-Mayer's two-reel motion picture "The Flag Speaks," scheduled for showing beginning Friday at the Capitol Theatre, which is said to be a more concise sales argument for the type of government in this country and the flag which represents it than anything previously offered.

It can readily be seen from such things as this, the Annin Company explains, why the sales of flags follow the international situation so closely.

PERFECT AMERICAN VOICE DISCOVERED

Sought By Hollywood To Be Voice Of American Flag

A three months' nation-wide search conducted by the Metro-Goldwyn-Mayer studios to find a voice which is a composite of every American jargon and dialect has resulted in the selection of John Nesbitt, popular radio and screen commentator. His will be the voice of the American flag in M-G-M's two-reeler, "The Flag Speaks," now playing at the Capitol Theatre, which tells the story of the flag, and was made in cooperation with the American Legion.

When M-G-M decided to make the subject, one of the major production problems was to find the perfect American voice to speak the words of the flag. Thousands of voices from every section of the country were heard; men and women alike were interviewed; the M-G-M casting office received hundreds of records from contestants for the job, who made their own voice tracks. But, of these thousands, not a suitable voice was found. Some lacked the proper spirit; others were too definitely sectionalized, having a Southern drawl, a Western twang, or a Northern saltiness. None that were heard seemed completely right. In desperation, Producers Jack Chertok and Richard Goldstone decided to search right on their own lot, and after listening in on one of the shorts in John Nesbitt's Passing Parade series, agreed that no better American voice than his could be found. So the search ended where it started—on the M-G-M lot.

"The Flag Speaks" tells the story of the Stars and Stripes, tracing the history of democracy in this country. David Miller directed from a script by Robert Lees and Frederick Rinaldo.

SOS MEDICO

Science finds a new S. O. S. . . . enabling a doctor to save a life while hundreds of miles away from his patient.

In the past year, John Nesbitt, narrator of Metro-Goldwyn-Mayer's Passing Parade series of short subjects, has presented on the screen a number of intriguing stories about those little everyday events which do so much toward lending color and romance to the routine of living.

Now, in his latest offering, Nesbitt tells a dramatic story about another little step in the forward march of civilization. Titled "S.O.S. Medico," the film relates how a new distress signal, almost as important as the famous "S.O.S.," has recently been developed.

Today, when the wireless call "M-E-D-I-C-O" crackles through the ether, all other calls except "S-O-S" must give it right of way, for this is the call that science has developed to aid crews and passengers on the thousands of small freighters that ply the seas with no doctor aboard.

The film shows, first, how since the earliest days of shipping, both passengers and seamen have been at the mercy of fate. If there was a serious accident or illness, it was the duty of the Captain, whose knowledge of medicine was usually slight, to take care of it. An amputation, for instance, was frequently accomplished with a bottle of rum for an anesthetic and a red-hot axe for a surgical instrument.

Needless to say, thousands died who, with proper attention, might have been saved.

Then, taken from an actual case, the film shows the latest chapter in man's ancient struggle to conquer death at sea. On a small Scandinavian freighter, a woman passenger becomes trapped in that age-old predicament, premature childbirth. There is no doctor aboard, no equipment. Certain death awaits the yet to be born infant unless help can be found.

The burly Captain thumbs clumsily through a manual titled "Problems of Childbirth." Suddenly deciding upon a course of action he snaps the book shut and heads for the wireless room. There he gives instructions to the operator who throws on the switches and begins to tap out the signal, S-S S-V-E-N-S-E-N C-A-L-L-I-N-G M-E-D-I-C-O. Again and again he repeats the call, "SS Svensen calling Medico." Soon, hundreds of miles away the wireless operator on a huge luxury liner picks up the signals and rushes the message to his Captain. The ship's doctor is called immediately to the wireless room. The little freighter is contacted and the reassuring voice of the doctor comes over the Svensen's old-fashioned receiving set.

Then, in terse sentences, the doctor gives instructions. "Check your medical locker and give the patient two capsules of phenolbarbitol at once. Bring the patient up to where you can hear my instructions while you make your examination. A seventh months' baby will have to go into an incubator. Make a wooden box, line it with cotton and follow instructions."

On the little ship the Captain works feverishly. The voice of the doctor continues to be heard over the little receiving set. It takes on a bedside manner and encourages the patient even though it is seven hundred miles away.

At last, the baby is delivered. The Captain takes it in his arms. Everyone in the room holds his breath. And suddenly the quiet is broken by the wailing of the baby. Science's new S.O.S. has saved another life.

"S.O.S. Medico" was directed by Basil Wrangell from a script by John Nesbitt himself. Jack Chertok and Richard Goldstone produced.

Exploitation

This subject will be of utmost interest to all doctors. Invite your local medical association to an advance screening and then have them mail postcards to all doctors on their list apprising them of your showing. You might also provide a special paging service for the medicos during the engagement.

A most interesting lobby display would be a short wave transmitting and receiving set operated by a local amateur or "ham," to use their vernacular. You should be able to get a radio store to supply and install the equipment. Incidentally, if the radio amateurs in your town can be readily contacted, they should be advised of your showing. The radio stores will also cooperate in window tieups.

Since the radio is glorified in your film you should be able to get cooperation from local radio stations in the way of spot announcements of your showing. You might also get them to work up a fifteen-minute dramatization on the subject of your picture.

Newspaper radio editors are always looking for dramatic new material on the development and use of radio. Why not invite them to an advance screening.

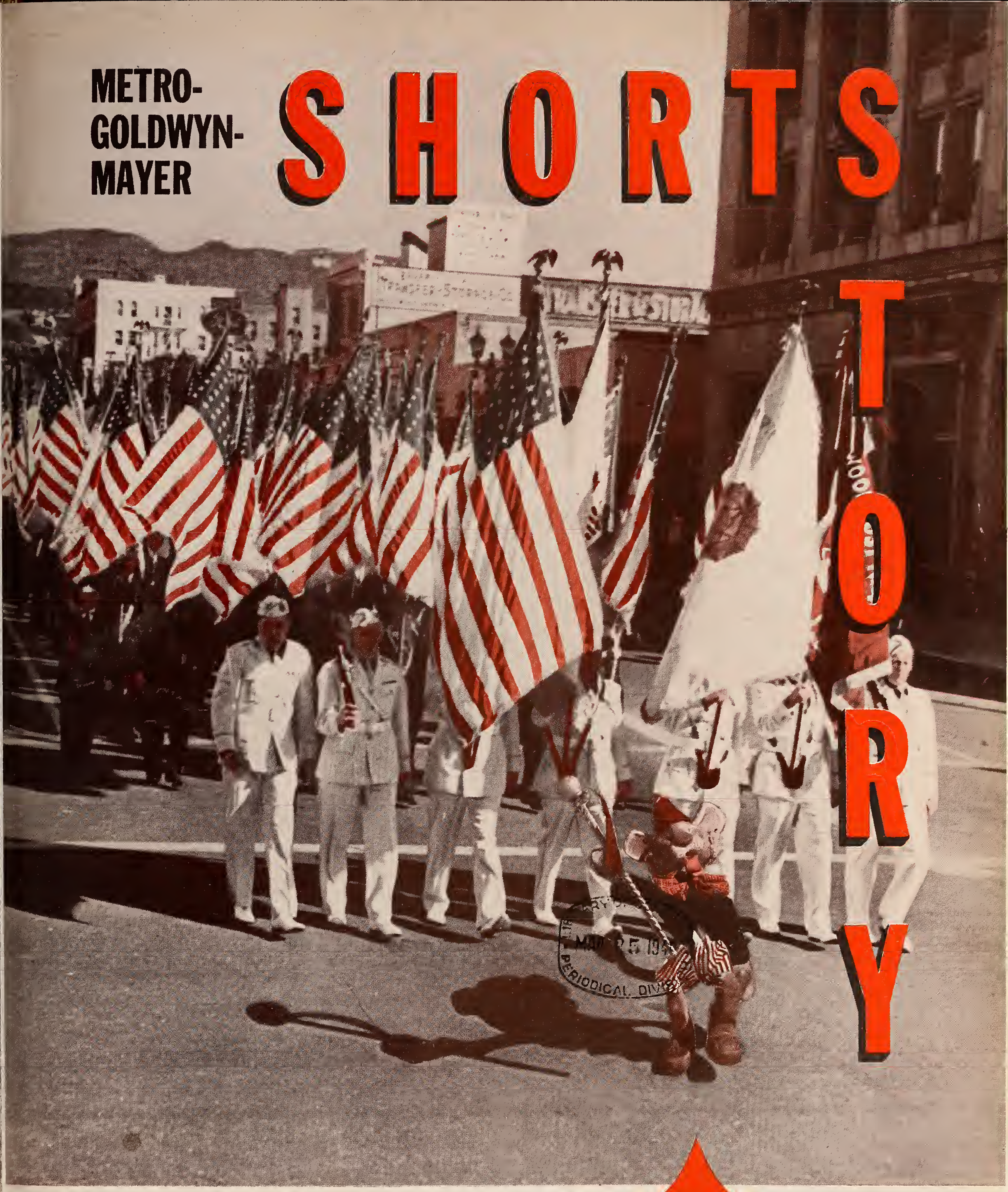
If there is a public address system in your theatre, during the week prior to your engagement, after the trailers have been run off, stop the projectors a moment and announce — "Is there a doctor in the house? If so, he should make every effort to see 'S.O.S. Medico' etc., etc."

CUT IN ON LITTLE LEO...

Smart showmen look to Leo Junior to enliven a droopy, draggy double feature ... These short but sprightly interludes balance the entertainment . . . often they set the tempo at the boxoffice.

METRO-
GOLDWYN-
MAYER

SHORTS STORY



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MARCH · 1940

LEO JR. STEALS A MARCH!

... see page 4

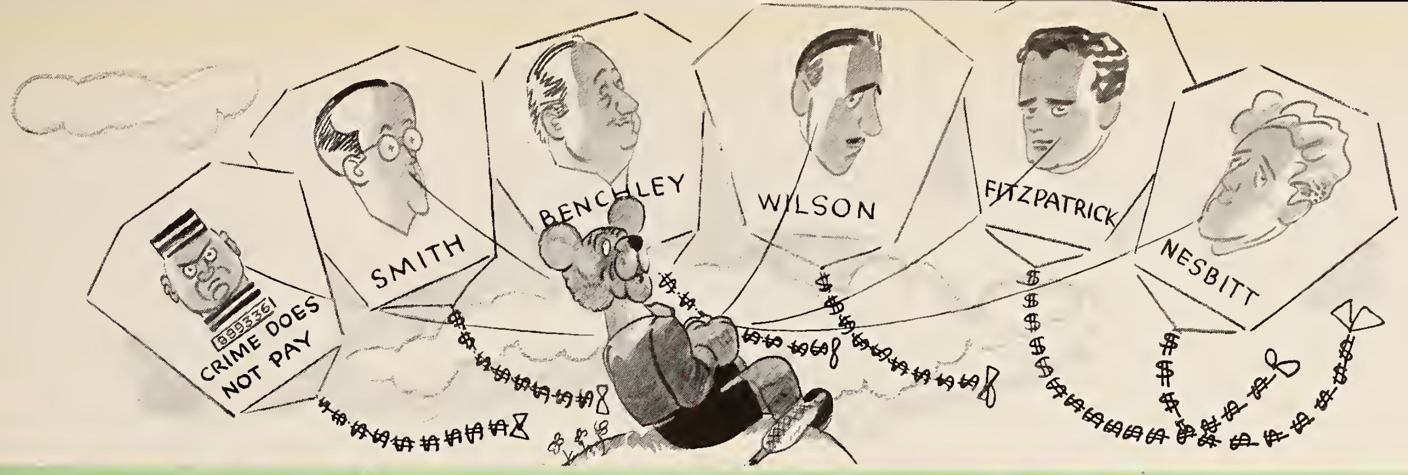
"Let Junior tell them!"

"It's the best short subject idea in years. I'm proud of Junior!"

PETE SMITH'S newest fun Specialty is audience joy!

"WHAT'S YOUR I. Q.?"

It's a brand new twist on audience participation in a Screen Quiz. They won't care whether they know the answers or not because the gags and surprises come thick and fast. It was previewed on the West Coast and it left the audience limp. Here's how to put the folks in a happy mood for the entire show. "WHAT'S YOUR I.Q.?" is another Pete Smith showmanship coup for M-G-M. (*No wonder Leo Junior was voted best producer of Shorts in the industry in M. P. Herald and Showmen's Trade Review poll. And Pete Smith's Shorts led Leo Junior's success parade.*)



LEO JR'S LION UP!

A convenient index, for reference purposes, of short subjects which have appeared in previous issues.

SPECIAL

The Flag Speaks — Saga of the Stars and Stripes, telling the history of the emblem of the United States and showing why and how to display and salute it. *JAN.-FEB.*

CRIME DOES NOT PAY

Know Your Money —Genuine U. S. currency is shown on the screen for the first time as the Crime Does Not Pay series exposes the operations of counterfeiters. Made in co-operation with the U.S. Treasury Department. (21 mins.) *JAN.-FEB.*

Pound Foolish — Spotlighting a black page in Society's Blue Book, the Crime Does Not Pay series denounces ''the best people'' who evade U. S. Customs duties — a crime which Society has made a fad. (20 mins.) *NOV.-DEC.*

Drunk Driving — Death rides the highway in this expose of the ''criminal'' who mixes alcohol and gasoline — a potion of certain destruction. (21 mins.) *OCT.*

Think First — Crime Does Not Pay now reveals the shoplifting racket showing how young girls are lured into this field, inevitably to be caught by the police. (21 mins.) *JULY-AUG.*

Help Wanted — The screen exposes the parasites who prey upon the unemployed, giving jobs to those who will kick back a part of their pay, destroying those who won't string along. (21 mins.) *MAY-JUNE*

PASSING PARADE

XXX Medico — (formerly titled S.O.S. Medico) Science finds a new S. O. S. that enables a doctor to save a life while seven hundred miles away from his patient. *JAN.-FEB.*

Forgotten Victory — (formerly titled ''Mark Carleton'') Saga of an unsung hero. John Nesbitt reaches into the depths of oblivion to pay long due tribute to the man responsible for the very bread we eat. (10 mins.) *OCT.*

Unseen Guardians — The Passing Parade honors the unsung and almost unknown protectors of the public; the Postal Inspection Bureau, the Children's Home Societies and the Underwriters Inc. (11 mins.) *JULY-AUG.*

One Against the World — John Nesbitt pays tribute to Dr. Ephraim MacDowell who, in the shadow of a lynch mob's noose, performed the first major operation in medical history. (11 mins.) *JULY-AUG.*

Yankee Doodle Goes To Town — Salute to Democracy! John Nesbitt dramatizes 150 years of America's progress in one thrilling reel, from the days of '76 on up to the present. (11 mins.) *MAY-JUNE*

ROBERT BENCHLEY

That Inferior Feeling — In another adventure in mental gyrations, Professor Benchley proves that a mouse is a mouse — even if he has only two feet. (9 mins.) *JAN.-FEB.*

See Your Doctor — Benchley is stung by a bee and then by a doctor. He comes to the conclusion that both are bad medicine. (8 mins.) *NOV.-DEC.*

A Day of Rest — Bob Benchley digs into his garden, his attic, a game of badminton and a picnic lunch in the futile quest of a day of rest. (9 mins.) *SEPT.*

How To Eat — It's not what you eat but with whom you eat, expounds Benchley. He goes on to domonstrate the effect of the emotions on digestion and suffers an acute case of malnutrition. (10 mins.) *JULY-AUG.*

Dark Magic — Now you see him, now you don't. Baffling Bob Benchley goes in for amateur magic, finds a disappearing act in his bag of tricks which actually works—and how! (10 mins.) *MAY-JUNE*

PETE SMITH SPECIALTIES

What's Your I. Q.? — Dust off the dunce cap, here's Professor Pete Smith with a question bee for lads and lassies who think they know all the answers. (7½ mins.) *JAN.-FEB.*

Maintain the Right — Pete Smith makes the first authentic picturization of the famed Canadian Northwest Mounted Police, showing how its men are trained and depicting one of their typical adventures. (10 mins.) *JAN.-FEB.*

Romance of the Potato — Pete Smith says a mouthful about the part the potato has played in history —proving there is more to the ''mickeys'' than appears on the plate. (9 mins.) *NOV.-DEC.*

Stuffie — As Hollywood's official canine-connoisseur, Pete Smith presents a stirring tale of a dog that lays down its life out of courage and dogged devotion. (11 mins.) *NOV.-DEC.*

Let's Talk Turkey — A bird on the table is worth two on the floor, Pete demonstrates in his one-reel lesson on how properly to carve a turkey. (10 mins.) *OCT.*

Ski-Biros — Pete Smith reviews the colorful history of today's streamlined sport of skiing from the days when it was just plain hard work. (8 mins.) *OCT.*

Set 'Em Up — Laughs to spare as Pete Smith bowls audiences over with a delightful demonstration of the game which 14 million bowlers have made America's favorite indoor sport. (10 mins.) *SEPT.*

Take a Cue — Pete Smith puts plenty of English on the sound track to describe how Charles Peterson, billiard expert puts it on the cue ball. (9 mins.) *JULY-AUG.*

OUR GANG COMEDIES

The Big Premiere — The Our Gang youngsters become film producers and present Hollywood's strangest comedy, a blend of Robinson Crusoe, Robin Hood, Sleeping Beauty, Cinderella and The Shadow, all together. *JAN.-FEB.*

Time Out for Lessons — Alfalfa thinks he is too great a football hero to warry about his studies, but a frightening glance into the future makes him the most studious member of his class. (11 mins.) *NOV.-DEC.*

Alfalfa's Double — Alfalfa's double moves into the Gang's town and his presence causes the real Alfalfa no end of trouble and embarrassment. (11 mins.) *NOV.-DEC.*

Dad for a Day — It takes all the wiles of Spanky, Alfalfa and the rest of ''Our Gang'' and a Father and Son's Day picnic to teach a bashful bachelor how to propose. (11 mins.) *SEPT.*

Captain Spanky's Showboat —Villains, heroes, heroines, snowstorms and dastardly deeds dot Our Gang's latest theatrical venture, with ''Butch'' adding his touch of real villainy. (11 mins.) *SEPT.*

Doc Daze — The Gang accidentally gets mixed up in a ''pet-knapping'' crime wave and are almost thrown in jail. But thanks to a kind hearted cop everything is straightened out. (11 mins.) *JULY-AUG.*

Short Notice!

"XXX MEDICO" is the final title of the short subject reviewed in the January-February issue as "S.O.S. Medico."

MINIATURES

The Old South — Romantic story of old Dixie, where every master and every slave paid homage to the monarch, King Cotton. (11 mins.) *JAN.-FEB.*

Northward Ho! — A behind-the-scenes story of a movie in the making, depicting the comprehensiveness of a film company on location. (9 mins.) *JAN.-FEB.*

A Door Will Open — Coincidental or supernatural? Carey Wilson relates the strange tale of an intangible something that righted a serious wrong and made a great career possible. *NOV.-DEC.*

Where Turf Meets Surf — Hollywood once again trains the cameras on itself and catches movie stars at play at Del Mar By The Sea, California's famous race track. (11 mins.) *NOV.-DEC.*

Mendelssohn's Wedding March — Romantic history of the theme song of romance which Mendelssohn wrote for one couple but which has become sacred to lovers everywhere. (8 mins.) *OCT.*

Miracle At Lourdes — (formerly titled ''Traveler's Tale'') — Carey Wilson tells a strange story of divine intervention at the historic shrine at Lourdes. (11 mins.) *OCT.*

A Failure at Fifty — The screen spreads a ray of hope for the hopeless as Carey Wilson proves the point that you're a failure only if you think you are. (10 mins.) *SEPT.*

The Ash Can Fleet — The story of David Bushnell, inventor of the depth bomb, the weapon to which General Von Hindenburg attributed victory for the Allies in the World War. (11 mins). *SEPT.*

M-G-M CARTOONS

The Fishing Bear — Mr. Bear goes fishing and loses not only ''the biggest one you ever saw,'' but also his new metal pole, new fishing basket and sunny disposition. (8 mins.) *JAN.-FEB.*

Puss Gets the Boot — Story of a one-mouse revolution in which a big tom-cat is subdued in a battle of wits. *JAN.-FEB.*

The Mad Maestro — Depicting in Technicolor the torments that a world famous conductor suffers while leading a mediocre orchestra. (8 mins.) *NOV.-DEC.*

Peace On Earth — A new type of cartoon satirizing the human race and ridiculing it for resorting to war to solve its problems. Very timely! (9 mins.) *OCT.*

Blue Danube — The legend that inspired Johann Strauss to compose his immortal melody is brought to the screen in Technicolor. (7 mins.) *SEPT.*

One Mother's Family — A Technicolor cartoon depicting the trials and tribulations of Mother Hen whose family is a constant source of worry and anxiety. (9 mins.) *SEPT.*

The Bookworm — A Technicolor cartoon containing the chase of the century with all the villains of fiction, including Fu Manchu. Frankenstein, Dracula and many others, on the trail of a little worm. (9 mins.) *JULY-AUG.*

Goldilocks and the Three Bears — The famous fairy tale comes to the screen in Technicolor, depicting the adventures of Goldilocks in the home of the three bears. (11 mins.) *JULY-AUG.*

FITZPATRICK TRAVELTALKS

Night Descends On Treasure Island — Depicting the colorful spectacles at the San Francisco World's Fair seen at night through the lens of a Technicolor camera. (8 mins.) *OCT.*

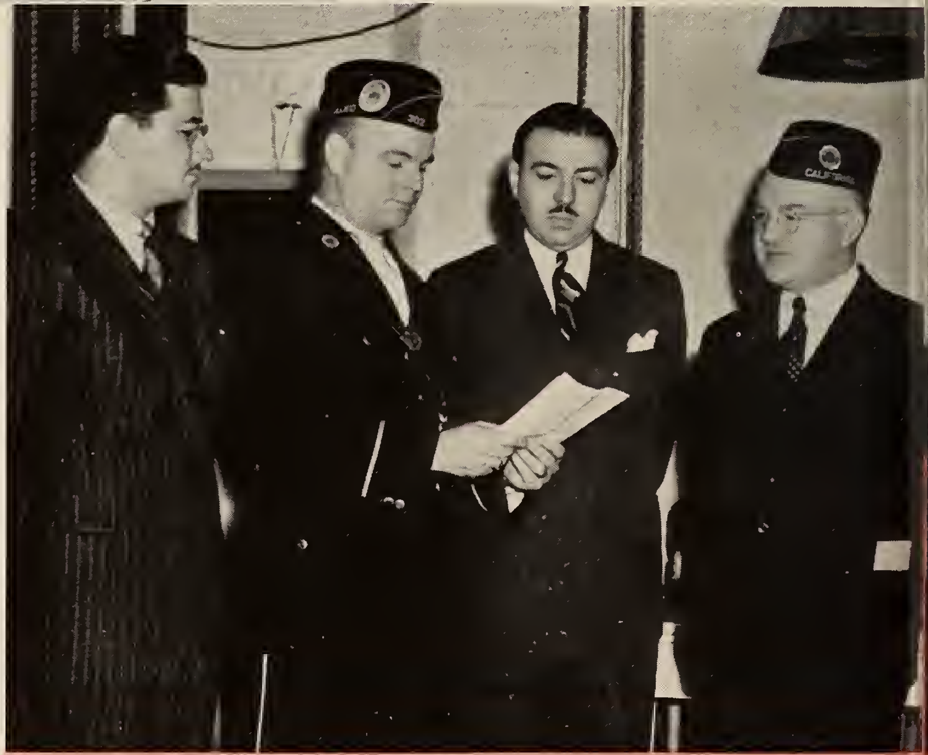
A Day On Treasure Island — FitzPatrick offers a pictorial treat in Technicolor of the startling wonders at the Golden Gate International Exposition on San Francisco's famed Treasure Island. (11 mins.) *SEPT.*

LEO JR. STEALS A MARCH!

PROBABLY the most spectacular ceremonies in the history of Hollywood openings were staged for the preview of M-G-M's short subject "The Flag Speaks" at Grouman's Chinese Theatre.

A parade of a hundred American Legion posts and more than a thousand marchers, including the 160th Infantry of the California National Guard, bands and drill teams, Auxiliary units and fifty young drum majorettes preceded the theatre ceremonies which were attended by a host of city and state officials and American Legion officers.

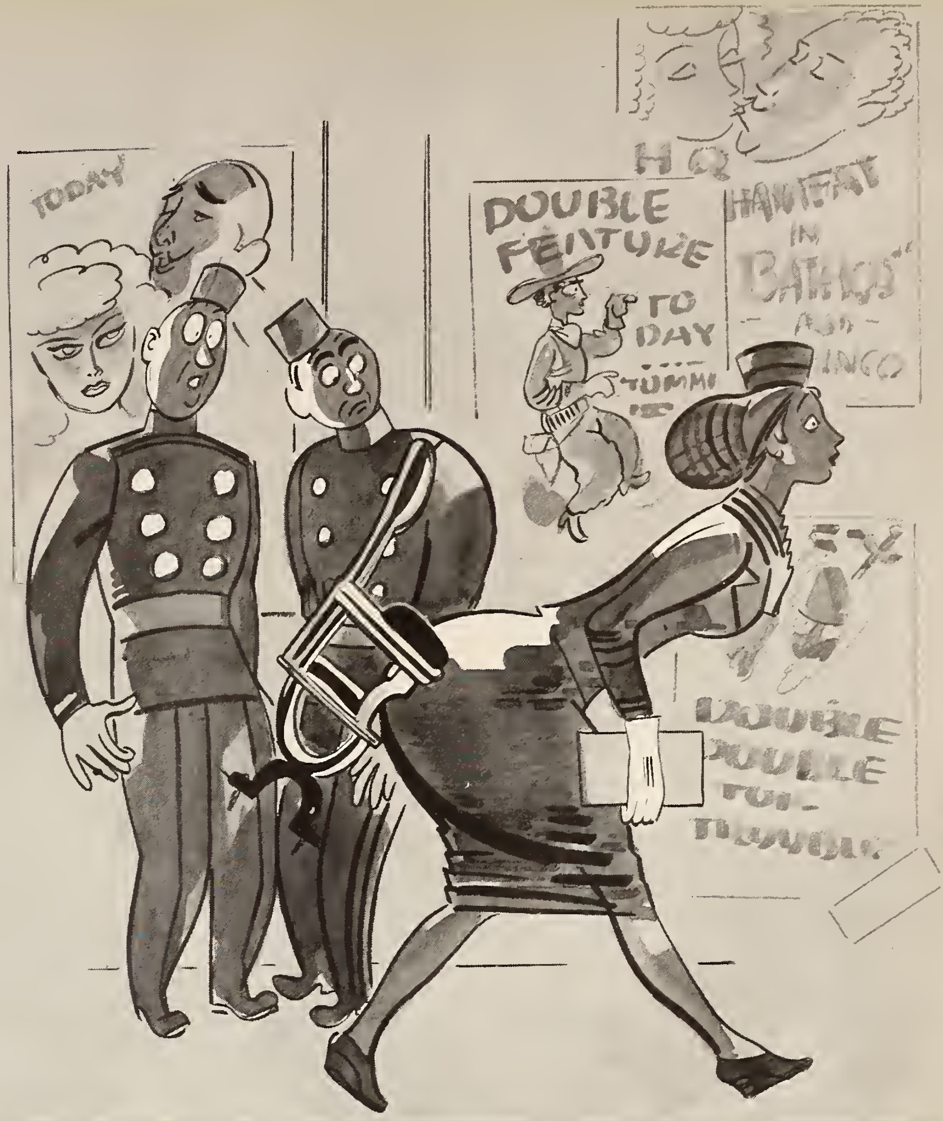
Following the playing of the National Anthem by the Sheriff's Boys Band, the Hon. Fletcher Bowron, Mayor of Los Angeles, lauded the motion picture industry for its cooperation in combatting un-American influences and called upon all Americans to renew their pledge of allegiance to the Flag and the institutions for which it stands. Other highlights of the program were the Boy Scouts' pledge to the Flag, the reading of the preamble of the Constitution of the United States and a song "The Stars and Stripes For Me" written especially for the occasion and sung by M-G-M baritone Douglas McPhail.



Co-producers of "The Flag Speaks," Richard Goldstone and Jack Chertok are shown above receiving a special citation on behalf of Louis B. Mayer which is being read by Dr. Russell W. Starr, chairman of the American Legion's committee of public relations. At the extreme right is the Hon. Fletcher Bowron, Mayor of Los Angeles.

"IF the reader will pause a minute and direct his mind back in search of film features that gave him pleasure, he will be astonished, I think, by the number of memorable pictures that are identified as short subjects. Inevitably the appraisal will reveal that most of the shorts will be those from M-G-M."

—JIMMY LOVELL,
Dallas Times-Herald



ADVENTURES OF DOUBLE-FEATURE FANNY
"Cheez, I don't think she knows it's there!"

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MARCH 1940

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Editorial Advisory Board: HOWARD DIETZ • S. F. SEADLER
HOWARD STRICKLING • OSCAR A. DOOB • HERBERT MORGAN

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ENTIRE CONTENTS OF THIS PUBLICATION AVAILABLE FOR REPRODUCTION IN WHOLE OR IN PART . . . ADDRESS ALL COMMUNICATIONS TO THE EDITOR

Smith's Right THEY'RE WRONG!

WHEN PETE SMITH goes to college the professors go to their encyclopedias. At least they did after the learned Mr. Smith (in circle) took over the classroom of Prof. Frederick Thrasher (at right) at Manhattan's New York University to conduct a quiz contest between faculty members and students from the soundtrack of his short "What's Your I. Q.?"

Writing answers to the questions asked in the film, the picked team of faculty members, seated in the second row of the photo below, went down to defeat at the hands of the five students in the front row. That the short subjects sage had chosen his questions well was evidenced by the final score: students 50 percent, faculty 35 percent.

EXPLOITATION

IN "WHAT'S YOUR I.Q.?" Pete Smith has very adroitly adapted the current quiz craze into a new and novel film presentation in which the audience actually participates. At the end of each question the audience is allowed fifteen seconds to supply the answer before the correct answer is given. Because of its unusual entertainment qualities plus the present popularity of the quiz game from a boxoffice point of view, thoughtful exhibitors will see that "What's Your I.Q.?" gets its proportionate share of attention in newspaper ads, lobby and all other advertising.

As a certain space-getter in local newspapers, use your film for an actual quiz contest between two selected groups such as policemen vs. firemen, film critics vs. office boys, debutantes vs. stenographers, etc. Referees should be appointed to see that contestants write the answers immediately as each question is asked and before the answer is given on the screen. Scores should be tabulated as indicated in the film and the winning team awarded a Pete Smith trophy.

For an interesting newspaper contest, ask readers to suggest a list of questions which might be asked in a second quiz short which Pete Smith contemplates producing. An alternative contest idea is a local movie quiz which can be based on questions pertaining to screen attractions currently showing or coming to the theatre.

A cooperative ad page can easily be built around a contest in which readers are required to identify various local stores from a specially prepared list of questions about their products—policies, trade marks, advertising slogans, etc. This idea can also be adapted for use as a radio quiz contest or as the basis for a series of promotion ads for the newspaper's want-ad section.

Dictionaries and encyclopedias are a standard item in department stores, drug stores, stationery and office supply shops, etc. "What's Your I.Q.?" offers a perfect opportunity for tieup ads and window displays. In return for sufficient advertising space, you might provide guest tickets to every purchaser of an encyclopedia set on the opening day of your film.

A FEW SHORT WORDS BY

Banks Hudson Jr.

BOOKER, M-G-M ST. LOUIS EXCHANGE

FROM THE booking desk, I have noticed much, and increasing interest in short subjects. My superiors here were glad to hear of this and I believe you would like to hear of it also.

This interest is manifest by both the exhibitor and, to a surprising degree, by the theatre patron. Scarcely a day passes without a playdate inquiry from some potential theatre patron about "The Great Heart." An association of doctors called about "The Story of Dr. Jenner"—a large drug company wanted all its many salesmen to see "One Against the World." Doctors individually, have been calling us about playdates in the theatres on this one. One woman asked playdates on "Culinary Carving," so she could take her bridge club to see it! The St. Louis Star-Times called us about "The Story that Couldn't be Printed"—I could list further these evidences of interest among the ticket buyers but don't think it necessary. In reply to inquiries of this kind, we give the nearest theatre and have heard many "Thank You's" from exhibitors who benefited.

Exhibitors seem to be realizing more and more the downright box office draw of good shorts. "Drunk Driving" for example, was given a special campaign in Quincy, Illinois (Publix), Jacksonville, Illinois and Cape Girardeau, Missouri (Fox). The Junior Chamber of Commerce is doing wide advertising showing actual theatre and playdates on this subject in the whole of St. Louis County, so our exhibitors are very careful to book this subject as soon as it is available. One exhibitor proudly told us of his tie-up with a bowling club of a thousand members on "Set 'Em Up." Fox Midwest in Belleville gave "The Story that Couldn't be Printed" special handling as did Publix in Quincy on "Set 'Em Up."

The Kindbee Theatre here in this city, a double-bill house, was robbed this week. The police caught the robber, brought him to the theatre and the exhibitor, Mr. Ben Pautler, found him to be a young regular patron. This morning Mr. Pautler called, told me of this incident, and said he had decided to run all the Crime Doesn't Pay subjects because his audience probably needed them. Because of double-bills, he had run none of them up to this time. All these things point to growing interest among the exhibitors, which, undoubtedly, is fostered by tickets the shorts are selling for them.

Another point is this: When do our shorts lose their value? The Esquire Theatre, St. Louis' new and gorgeous deluxe second run, just made striking use of "An Optical Poem" of the 37-38 season at the grand opening recently. The beautiful music and vivid colors thrown on a sheer curtain made a lasting favorable impression on the great majority of the audience. The "Captain's Christmas", also of the 37-38 season, was in great demand for the holidays. An exhibitor in one of our important city third runs, just booked "Once Over Lightly" in spite of the fact it had played in runs regularly following him. Even though these short subjects were comparatively old when played, the exhibitors using them found this to be no hindrance.

"Junior Features" is truly a more deserving term than merely "Shorts" when applied to this product of ours. A tremendous compliment has been paid our shorts by our exhibitors by the following action: we have been releasing 39-40 subjects since September 1, 1939. Today there is not a single one of these subjects open. Every print on every subject of the current season is booked solidly. We are proud of this—and we believe this information will be interesting and of some value to you.

The DOMINEERING

There's a storm brewing on the sea of matrimony and it's every man for himself . . . Pete Smith offers some timely advice to marriageable men on how to avoid the leap year menace.

WITH THE country busy worrying about war in Europe, unemployment, the next president and the strange weather, it remains for Pete Smith, Metro-Goldwyn-Mayer's famed commentator, to remind the nation that there is something they're forgetting to worry about—leap year. This is the year when women take matters into their own hands and pounce upon bashful and unwary males. Now Pete, after making a study of woman's tactics in pursuit of man, for the enlightenment of both sexes, presents his latest short subject titled, "The Domineering Male."

According to Smith's research, when Knighthood was in flower a knight would sweep into a garden, lift his lady fair to the saddle and gallop away in search of a preacher. Even the modern knight, he points out, rides a galloping roadster, wields a bouquet of flowers instead of a sword, carries a box of candy in place of a mailed fist. He's still the domineering male — except during leap year.

As a typical case, Pete depicts the romance of Sally Payne and Billy Newell. Sally is one of the girls at a cocktail party (you know, a "shindig" where you pay off all your social obligations with a can of sardines, a box of crackers, a fifth of gin and a dozen lemons) and Billy is one of the boys. As soon as Sally sees him, she puts down her drink, throws away her gum, puts out her cigarette, fixes her phoney braid, and assumes that "butter melt in your mouth expression." Billy has no more chance than the proverbial snowball. She lets him do all the talking because she's smart enough to realize that she can hold her liquor, but not her breath. From the way she pours it on, she must have attended Cleopatra's finishing school.

Next day, Billy calls her, asks for a date and gets it. Oh, happy day!—sucker.

The night of their first date, Sally has on her most alluring gown. In the living room, Pop is enjoying himself with shoes off, opened shirt — all the real comforts of home, but Sally and Mom soon fix that. He puts his shoes back on, buttons his shirt, and wonders why his child wasn't a boy.

Then, Bill arrives, meets the family and sits down, as much at ease as a lion is with Clyde Beatty. Cocktails are served and Pop almost faints when Sally refuses one. The atmosphere is a little too heavy so Sally and Billy go dancing. She tells him that he dances very well, but really thinks he's a heel who walks on arches instead of under them. She refuses his offer of a cigarette but asks if she might try the ring on his little finger, on her finger. Accidentally (of course) she puts it on her engagement finger. Sally insists that she doesn't eat at night, hoping that Billy will think she's a cheap date. But, when he leaves her at home, she quickly devours half the turkey Mom was saving for next Thanksgiving.

The following night, Billy is to call again, and this time Sally gets ready for the "kill." First, she sends Pa and Ma to the movies. Then, like a master strategist, she sets the scene of operation. Out goes the overhead light; on go the bridge lamps, giving the desired effect. On the radio, soft waltzes play. The flimsy gold chair is removed from the room so that he can't sit in it. Only one ash-tray remains in the room and that is placed on the end of the couch, so he will have to sit there. Then, devouring several mints and spraying herself with a gallon of perfume, she awaits her prey.

Along comes Billy as innocent as a newborn babe. Down he sits with Sally sitting on the end so that each time he wants the ash tray, he has to lean over her and get a whiff of her perfume. He tries to light a cigarette, but she takes the match and burns her finger. Seizing the opportunity, he kisses her finger. She wiggles closer and he grabs her. Then, wiggling away, she says she has a surprise and leaves the room for a moment.

As he sits alone, Billy hears Pete Smith's voice, warning him that Sally is a phoney, that he is just security to her, and that he'd better scram. Pete advises that he test Sally by saying he has just lost his job. "Then," Pete said, "watch her give you the bum's rush."

Sally returns with some wine and Billy tells her about his job, asking if it makes any difference to her. She sulks. Poor Billy sees that Pete is right. He picks up his hat and starts to go. But, in the nick of time, she stops him, saying the job doesn't matter, that she loves him, and would he marry her — leap year, you know.

So, Pete was wrong and they lived happily ever after.

Former silent star Johnny Hines wrote the script, prepared the screen play, and directed "The Domineering Male" as his first directorial effort.

Johnny Hines, star of such silent pictures as "White Pants Willie," "Chinatown Charlie" and "The Right Idea," returns to the Hollywood fold in the role of director. His first assignment for Metro-Goldwyn-Mayer is the Pete Smith short "The Domineering Male."

MALE!

Exploitation ☆ ☆ ☆

THE SITUATION in which a woman has to take matters into her own hands and propose when her boyfriend is too shy or indecisive to pop the question offers an interesting newspaper contest idea. Some newspapers run syndicated features on "How He Proposed." Why not give the males a break and let your paper offer guest tickets for best descriptions of "How She Proposed," or, for the ladies, "How I got him to propose."

A novel idea would be to have a "proposal night" at your theatre. Advertise for a half dozen couples to "pop the question" right on your stage. The stipulation must be that, since it's leap year, the woman must take the initiative. For suitable prizes, if the man accepts, get local merchants to present the couple wih gift certificates which will be accepted for purchases only when the couple show their marriage certificates. The stunt will be enhanced if you plant one or two couples with the man refusing to accept and the girl persisting.

Still on the leap year theme, you might offer guest tickets to the first twenty-five couples who present marriage certificates dated February 29. This might even be good for a newspaper story worked around the idea that the man deliberately got married on that date so he wouldn't have to remember the anniversary so frequently.

With spring at hand and young men's fancies turning to love, get local jewelry and furniture stores to tie in with your showing in both window displays and newspaper advertising. They might arrange special discounts on engagement rings and house furnishings during the length of your engagement.

As a matter of fact, your film offers an excellent opportunity to work up a co-operative newspaper ad page. All stores which supply house furnishings, clothes, linens, shoes, hardware, etc., should be enlisted. The theme, of course, should be about leap year. Copy might read "You'll never have time for that June wedding girls, unless you take matters into your own hands and pop the question yourself . . . as a convincer show him how little it costs to furnish a home with these special values."

Perhaps you can get permission from your park department to tack up signs on park benches reading, "Girls! If you can't get him to pop the question, better take him to see 'The Domineering Male' etc." Or, similarly, throwaways addressed to males might read, "Make sure your girl friend isn't playing you for a sucker! See 'The Domineering Male,' etc., etc."

In return for a small credit card, any department store will lend you two life-sized dummies, one male, one female. These, dressed in wedding clothes (also supplied by the store) will make a most effective lobby display. In fact, with the "wedding months" coming on your newspaper's women's page might easily be persuaded to photograph and reproduce the display.

THE BEAR FAMILY

THE HARDY family had better look to its laurels because there's another family in the movies that's vieing seriously for the honor of being the nation's Number 1 screen family. It's the Bear family, Mama, Papa and Baby Bear, and they're cartoon characters. The Bears made their debut in "Goldilocks and the Three Bears" and met with such a good reception that producer Hugh Harman has put them in a sequel titled, reasonably enough, "The Bear Family."

The Metro-Goldwyn-Mayer cartoon is something of a departure from the normal cartoon in that the characters are drawn right in front of the audience. It is a movie within a movie with a couple of hecklers thrown in just to put the bears on their mettle.

The story begins as a hand slides across the screen and starts to draw the character of this little epic. In the midst of the art work, a heckler walks into the animated screen audience and squeezes through to his seat in front.

Soon there is an argument between the drawing hand on the screen and the heckler in the audience. The hand insists Papa Bear's pants should be blue, but the heckler wants yellow. The heckler is the audience and besides he paid ten cents to get in — so, it's yellow.

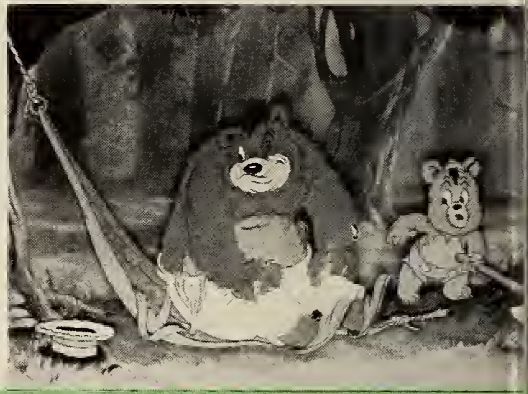
Papa is finally drawn and a background moves into place so that he will have somewhere to walk. Soon, we see Mama washing clothes and panties. As the narrator introduces himself, Mama gets embarrassed and tries to hide the panties, but into the fray comes little Wilbur, grabbing the panties and holding them up for all the audience to see.

Then papa goes to sleep in a hammock under a tree, blissfully dreaming of all the sleep he can get in the coming hibernation period. Wilbur has an axe and is determined to chop something down. He chops the ropes of the hammock, dropping Papa Bear flat on his — er — back. This is no way to chop and Papa wants Wilbur to be a good woodsman, so he decides to give his son the benefit of his own experience. Papa gets a log, lifts the axe, winds himself up and chops. He chops so hard that the log flies straight up in the air and comes down, as the narrator tells, with speed that would have shamed a bullet, and lands right on Papa's new straw hat which happens to be on his head.

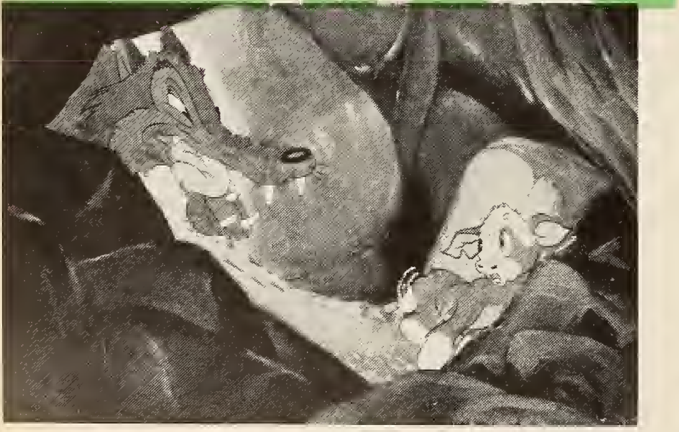
Papa is affected very strangely by this accident. He starts to sing and do a tightrope dance along Mama's clothesline. He grabs Mama and starts to jitterbug with her. Mama is angry at first, but soon realizes that Papa is quite a rug-cutter. So they dance 'til Mama gets tired. Then Papa gets back on the clothesline and performs graceful gyrations that would have done justice to Nijinsky in his heyday.

In the meanwhile, Wilbur is practicing his chopping and he finally connects with a log. Like Papa's log, it too heads straight up in the air, and again like Papa's log, comes down on Papa's head. Papa stops dancing, As a matter of fact, he is knocked right into Mama's basket of wash.

About this time, the film runs out and the heckler proves too much of a nuisance, so producer Hugh Harman sticks his hand in front of the screen again and writes: *"The End."*



M·G·M CARTOONS



HOME ON THE RANGE

EVERY western picture ever made has glorified the cowboy but never the cow which has made his existence possible. It remains now for a cartoon to find romance in the life of the cows and calves who roam the prairies, eating and playing and sleeping 'til it becomes their turn to travel north to their Valhalla which, in most cases, is a stockyard in Chicago.

Now, Hugh Harman, cartoon producer for Metro-Goldwyn-Mayer, tells the story of family life among the western cows depicting particularly the adventures of Hector, a "black sheep" calf. The cartoon is titled, "Home On The Range."

Hector, rather than play with members of his own breed, wanders off into the forest to meet his friends, the rabbit, the squirrel, the owl, the porcupine and several assorted snakes. It is a beautiful morning and they become so engrossed in playing ring-around-the-rosie that they don't notice the old wolf skulking around the bushes. But he soon makes his presence known.

The rabbit scampers into the bushes. The owl flies to a high branch. The squirrel runs up a tree and the porcupine finds the nearest hole. Poor Hector is scared stiff and there is no cowboy near to help him. Nearby is a cave, which Hector barely manages to squeeze into. All the wolf can get into the cave is one paw. With that one paw, he starts digging as he visualizes roast Hector on a spit over his campfire. Hector's friends are not merely fair-weather friends and try to help him as best they can. The squirrel slides down from the tree, tickles the wolf and hinders his digging for several minutes. Every once in a while, the owl flies down from his treetop and takes a bite out of the wolf's tail. The rabbit makes funny faces at the wolf and dares the beast to chase him. Even the porcupine comes out of his hole to puncture the wolf in various and sundry places, thereby making sure that the wolf will have trouble sitting for the next few days.

During all these attacks, however, wolfie keeps digging, getting closer and closer to poor Hector who is whimpering very loudly. Realizing that all, especially Hector, would be lost if something is not done in a hurry, the rabbit scampers like the wind to waken mama cow and let her know of her offspring's plight. At the moment, mama cow is sleeping peacefully on the lone prairie and having a beautiful dream. The rabbit yells to her to awaken, but to no avail. He even tries tickling her noise, but mama just smiles blissfully. Then, he takes a rock and bounces it off mama's pate. Sure enough, she wakes up.

The first thing she hears is Hector's whimperings and away she dashes to the rescue. Meanwhile, the wolf has dug a hole large enough for his head, but also large enough to permit Hector to escape. Hector bounds for home with the wolf in hot pursuit and whom should Mr. Wolf meet but mama cow, horns and all, coming at him with murder in her eyes. Mr. Wolf retires abruptly.

So, mama cow, Hector, and the rabbit walk back to the prairie and Hector promises henceforth to do all his playing on the plains.

THE HIDDEN MASTER

Is today your lucky day?... John Nesbitt's Passing Parade depicts the powerful role fortune plays in moulding the careers of men.

PEOPLE often say "There, but for the grace of God, go I," but seldom do they realize just how profound that statement is. When a person turns left on a street instead of right, when he pauses for a drink of water instead of continuing on his way, when he picks up a lady's handkerchief instead of pretending he didn't see her drop it, there is always the chance that one of these insignificant acts may change the entire course of his life. This is what people call luck.

Most people, fortunately, seldom have the time to sit down and ponder the fearfully powerful part that luck plays in moulding their lives. But John Nesbitt, author of Metro-Goldwyn-Mayer's Passing Parade series of short subjects about average people and everyday events, has delved into the question of luck and now presents "The Hidden Master," a one-reeler consisting of three episodes in which luck was an omnipotent factor.

In 1744, in India, a twenty-year-old two-dollar a week apprentice clerk in the British East India Company lived in poverty, worked fourteen hours a day, had to humble himself, kowtow to people he knew were his inferiors. He suffered continuously from malaria. Aside from that, he knew military science like a major-general. He wanted to be a soldier but had been kept out of the army by red tape. This was no life for him and in twenty years it would be no different. Sick of it all, he decided on something drastic.

Seizing a flint-gun, he tested it. Raising the gun to his head, he pulled the trigger. The hammer fell, but there was no explosion. Again, he drew the hammer and then he pulled the trigger, and again no explosion. Dazed, he couldn't understand, when suddenly, a second clerk ran into the room, grabbed the gun from him and handed him a message. Volunteers were urgently needed in the army. Overjoyed, the young clerk raised the gun, aimed at the inkwell which he would need no more, and fired—this time there was an explosion and the inkwell shattered.

That clerk was Robert Clive, who became a colonel, a governor, a Lord — and finally, the great Clive of India.

A modern automatic gun, Nesbitt points out, misses fire once in 500 times. A cowboy gun misses once in 100. Clive's gun would miss once in 50 times. It was LUCK that saved his life and made him one of Britain's greatest heroes.

For the most part, modern medicine and surgery is due to years of untiring hope and labor by the experimenters. But, one of medicine's greatest advances came about as a result of LUCK.

On November 8, 1895, Professor Wilhelm Konrad Roentgen of the University of Wurzburg, Bavaria, was experimenting with a vacuum tube known as a "Lenard" tube. Like all laboratories of the period, Roentgen's was filled with electro-chemical apparatus. While working, he dislodged a cardboard, coated with barium platinocyanide, a fluorescent salt. When he turned the switch on the "Lenard" tube and darkened the room, the cardboard glowed like fire. Turning the "Lenard" tube off the cardboard dulled. On went the tube and again it glowed. Placing his hand beneath the tube and above the cardboard, he saw the bone structure of his hand. He had discovered some invisible ray with the astounding power to penetrate human flesh — the X-ray, today one of science's greatest aides, and he found it against tremendous odds.

Of the 500,000 known chemicals, only four or five would glow enough for Roentgen to notice, making the chance one in 100,000. But the cardboard had two sides, doubling the odds. Of all the scientists working at the time, only about 500 were working with this tube, leaving the odds a matter of one chance in 200,000,000. It was LUCK which gave X-ray to the world.

The most extraordinary of all true cases of luck concerns a telephone. Harry Jones had considered himself a pretty unlucky fellow. He was living in a squalid apartment and could afford few luxuries for his wife and two children. He figured he never had a stroke of luck in his life.

At about three in the morning, while the Jones' were asleep, the phone rang. Wearily, Harry Jones answered, but it was the wrong number. Furious, he went back to bed, then noticed that his wife was unconscious. He ran to the children — they, too, were unconscious. Hysterical and choking for air because there was a gas leak, he managed to reach the phone and utter a weak "help" before collapsing.

Fortunately, police and pulmotor squad arrived in time to revive his family. Jones was then convinced that he was the luckiest man alive, for it was luck that had awakened him at three in the morning, foiling death for himself and his family.

Let us look at the odds that saved these people's lives. Only one in 1000 persons is awake at three in the morning. People dial a wrong number once in 100 times. There are more than 10,000,000 different phone numbers that one can dial, making the chance just one in a trillion that whoever rang a wrong number would get Jones.

Sammy Lee directed "The Hidden Master" from a script by Doane Hoag. Peter Cushing, recent British arrival, Louis Jean Heydt and Emmett Vogan have the leading roles.

Jack Chertok and Richard Goldstone produced.

Exploitation

A SUBJECT on luck is close to the heart of everyone because everyone, consciously or subconsciously, is expecting his own "lucky break" some day. Your newspaper can be persuaded to feature a contest offering guest tickets to readers who can describe at least one event in their career which was a result of sheer luck.

Get your paper's classified advertising manager to tie in with your film, running promotion ads on the theme, "This may be your lucky day!" and following up with copy to the effect that some small want ad appearing in the classified section — a personal notice, a help wanted or a pet for sale ad — may add to someone's happiness or change the entire course of someone's career.

The tried and proven stunt of having a newspaper photograph local crowds and circle one or two people who, when the picture is published, are entitled to guest tickets will work in neatly with the theme of "The Hidden Master." Copy accompanying the photos should explain that sheer luck, such as depicted in your film, has brought good fortune to these people.

As a simple yet effective means of arousing interest in your film, arrange with a local chain of groceries or drug stores to distribute with every purchase small printed announcements which are numbered. Copy advises that ten numbers will be posted daily in your theatre lobby during the showing of "The Hidden Master," holders of the lucky numbers to be admitted without charge.

A similar lucky number idea can be used in connection with a local radio program. Get the program sponsor to announce, via newspaper ads and radio spots, that on certain nights a dozen numbers will be chosen at random from the local telephone book, the subscribers to receive theatre tickets provided they are home to answer the phone when their number is called.

“JACK

The odds are against you, sucker! . . . Crime Does Not Pay exposes the slot machine racket . . . showing how the nickels from honest citizens lay the foundation for empires of crime.

CRIME DOES NOT PAY

OF THE many rackets exposed by Metro-Goldwyn-Mayer's Crime Does Not Pay series, few have touched the "man in the street" as closely as does the latest subject in that series, "Jack Pot."

Thousands of people, the film relates, pause in drug stores, lunch rooms, tobacco shops and pool rooms, to throw a nickel into a slot machine on the offhand chance of getting a few nickels back on their investment. Few of these people realize that their apparently harmless action is a most important factor in supporting criminal enterprises of a far more serious nature. The two-reeler shows how racket "empires" are built on the contributions of well-meaning citizens via the slot machine.

The locale of the film is an important metropolis. Stephan Andrews has just been elected mayor on his promise to sweep the city clean of all crime. Rocky Fallon, slot machine king, has other ideas. One of his henchmen is Bradley Jackson, the mayor's trusted secretary whose job it is to keep Fallon informed on all the mayor's anti-underworld plans. One of Fallon's men, Mike Peters, keeps at least one slot machine in every small shop. Another makes sure that every pool hall and gambling place harbors at least three of these machines. It is the job of Joe Lucca, Fallon's trigger-man, to collect on Fallon's cleaning and dyeing protection racket.

Young Frank Watson, owner of a cleaning shop, is in love with Ruth Higby whose father operates a store in which there is one slot machine. Watson is one shopkeeper from whom Lucca has been unable to get protection money, but the gunman promises that Watson will soon change his mind. Meanwhile, Fallon has taken over a gambling house and is raking in the dough. The cleaning protection racket is working wonders. The slot machines are a gold mine. Fallon is on top.

When citizens demand that the mayor do something about the crime wave, Hollister, chief of police, explains to the mayor

that he can't confiscate the slot machines because of court injunctions — more of Fallon's work. Nevertheless, the mayor demands action and Hollister gets busy.

One of Hollister's men, Carson, disguises himself as an electrician and attempts to install a dictaphone in Fallon's apartment. But he is discovered and just manages to make a getaway. Before escaping, he recognizes Jackson, who was with Fallon, making it necessary for Jackson to get out of town. Thinking he is being double-crossed, Jackson offers to submit much tell-tale evidence to Hollister, but he is murdered by Lucca before he can reach the police chief's office. Meantime, Carson has installed a dictaphone in Fallon's limousine, with short wave contact to all police cars.

The following night, as Ruth takes Watson's dinner to him at the shop, she notices a stranger sneaking around in the shop pouring acid over the clothes. She yells and the intruder flings the acid bottle at her, scarring her face and blinding her.

That same evening, riding in his car, Fallon and his henchmen plan their next move and talk about their crooked activities. Lucca relates the facts relative to Jackson's murder. The dictaphone picks up every word and soon the police have enough evidence to hang the entire gang.

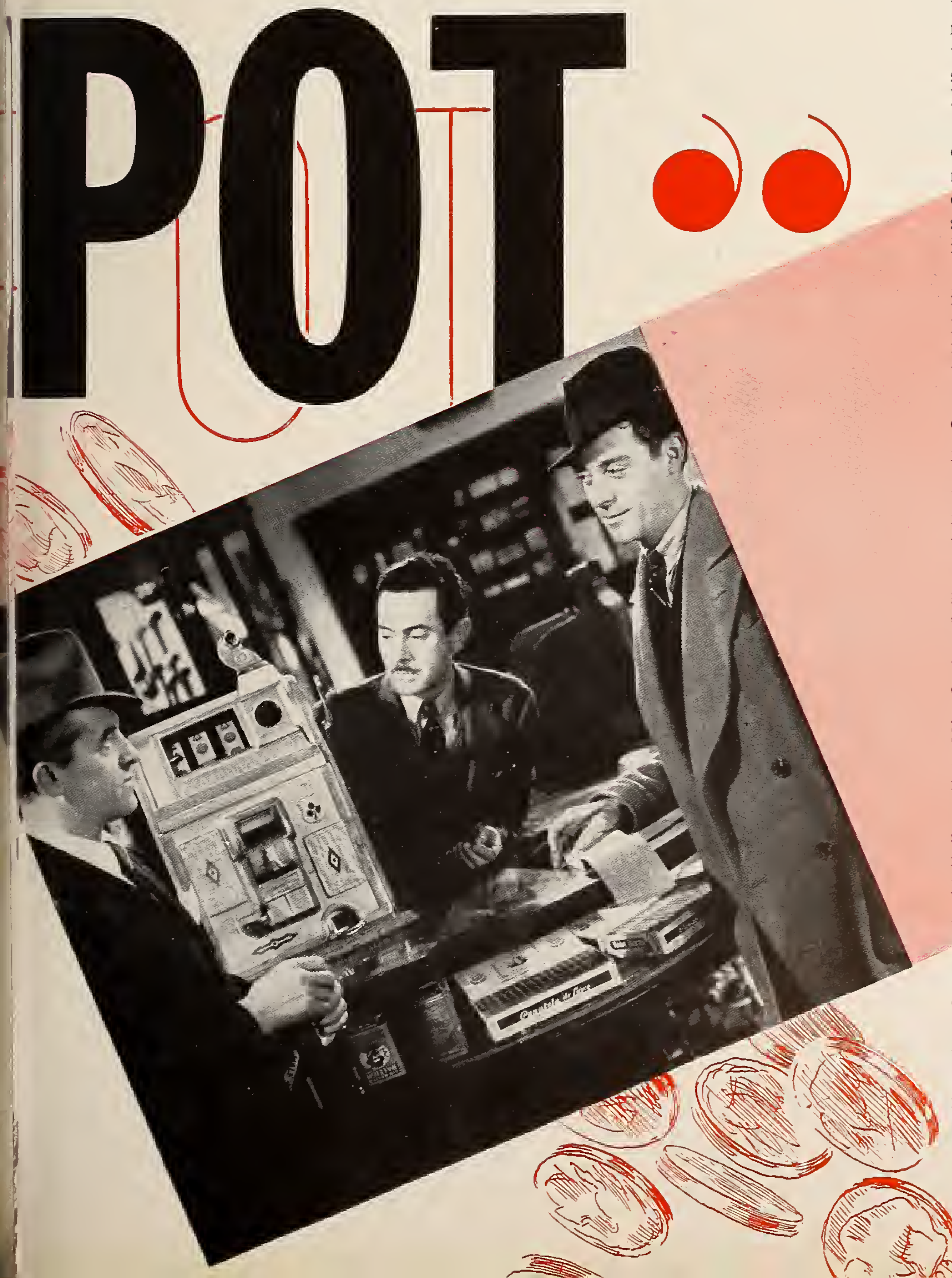
Learning how badly Ruth had been injured, Watson goes looking for Fallon at his gambling club. In the office, he holds Fallon and Lucca at the end of a gun, but Peters enters and shoots Watson in the shoulder. Just then, the police raid the club, arriving in time to save Watson's life. They shoot Lucca when he attempts to make a getaway. The remainder of the gang is arrested.

In the closing sequence Hollister points out that organized crime depends wholly on the very public it attacks for the nickels and dimes on which it feeds and grows. The heedless citizens, he says, who put their nickels into illegal but seemingly harmless slot machines can only win a jackpot of lawlessness and corruption. Having shown how, through slot machines, the underworld almost captured one city, he warns that citizens everywhere be careful lest it happen in their own community.

Tom Neal, Jean Rouverol, Ann Morriss, Edwin Maxwell, Joe Downing, and Paul Phillips head the cast.

Roy Rowland directed the film from a script by Douglas Foster and Alan Friedman.

Jack Chertok and Richard Goldstone produced.



Exploitation ☆ ☆ ☆

ALMOST everyone has played a slot machine from time to time and will be interested to know just what opportunity there is of "beating the machine." It will make a good newspaper story if you can, to get a reporter to play a slot machine several hundred times and do a story on his winnings and losses.

Slot machines are recognized in most cities as a harmful influence so it should not be difficult to get the editorial writers of local papers to write opinions on the subject after witnessing an advance screening of your film.

The police department, too, has an active interest in slot machines and the men who place them around the city. A screening for police officials should elicit good material for a newspaper story.

Many banks, particularly those which cater to small accounts, stress saving pennies and nickels in all their advertisements. Why not get them to tie in with your film in their newspaper ads. They might also make up displays to be set up in the banks themselves.

For a practical window display tieup, get a local department store to put a partly dismantled slot machine in their window together with a big pile of nickels. A window card could bear the copy, "You can't beat a slot machine, but you hit the jackpot every time you buy at Soandso's. See "Jack Pot" etc., etc. This theme might also be used effectively in a cooperative newspaper ad page.

A dismantled slot machine with labels showing just what mechanisms control the machine's payoff will make a crowd-stopping lobby display. Another idea might be to set up a working slot machine in your lobby and provide slugs for patrons to drop in it. A card attached to the machine might read "Try your luck, sucker! Maybe you can beat me at my own game."

Since "Jack Pot" is a subject of such wide appeal be sure to mention your showing in your newspaper advertisements. Ad mats for this purpose are available at your M-G-M exchange.

OUR GANG

IN LOVE AGAIN

WITH THE gentle breezes of spring just around the corner and the thoughts of all romantic swains turning to love, it's pretty normal for Alfalfa, Our Gang's most ardent worshipper of Cupid, to find himself similarly smitten.

As portrayed in Our Gang's latest comedy for Metro-Goldwyn-Mayer, "In Love Again," Alfalfa and Butch are in love with Darla, but she is unable to choose between the two he-men. It continues to be quite a tussle until Alfalfa's ingenuity wins out over Butch's brawn.

Alfalfa first realizes it is spring and that romance is in the air when he finds his appetite gone. When his mother serves him alphabet soup all he does is to arrange the letters so that they spell out "Darla." Now, Mr. Switzer has a remedy for this strange malady — a new cure called "Settles-Itt" powders. A dose consisting of some powder from a blue wrapper mixed with that from a white wrapper. After taking it, Alfalfa still dreams of Darla.

At that moment, all the members of the Gang, with the exception of Alfalfa, are in Butch's garage, watching the young villain as he manufactures "dynamite." Peeking in, Alfalfa sees that Butch is merely using "Settles-Itt" powder. He can also see that Darla thinks the way Butch puts powders into two glasses and then makes them fizz, by combining them, is wonderful. So, Alfalfa decides to show Butch up by drinking the concoction Butch calls "dynamite." He enters, drinks both glasses and immediately his stomach begins swelling to gigantic proportions.

Frantically the "Gangsters" bind pillows to Alfalfa's feet, stomach and back, so that his swollen tummy will not be jarred enough to cause an explosion. Then, all march down the street in search of medical aid, with a danger flag flying in front of them. A monkey, collecting pennies for his organ-grinder master, pounces upon Alfalfa's stomach and pounds it with his cup. Alfalfa almost falls. The Gang instantly decide to take Alfalfa to a safer place to wait while they secure help.

They discover a clearing in the woods where there are two tree stumps. Alfalfa waits there, not knowing that workmen are about to dynamite. Just in time, however, Alfalfa is warned away. With the noise of the blast, the Gang run back to the spot and find only a huge gaping hole in the ground. Beside it is Alfalfa's hat. That is the end of their buddy they think. But Alfalfa, in the meantime, has run home where his father, realizing that Alfalfa has swallowed the "Settles-It" powders before mixing them, gives his son a strong dose of bicarbonate of soda.

When the Gang arrive at the Switzer home to tell his parents of his demise, they are overjoyed to see him alive and doing nothing but exuding violent blasts of air. Darla runs to him and throws her arms around him. This floors the young swain and he remains there, on his stomach, until he is completely reflated.

Edward Cahn directed the film from a script by Hal Law and Robert McGowan. Jack Chertok and Richard Goldstone produced.

ALL ABOUT HASH

WHEN THE average kid gets into trouble he goes to his parents for some sound advice. But those extraordinary Our Gang youngsters not only are able to solve their own problems but also have time left over to work on the difficulties of their parents. In their latest comedy for Metro-Goldwyn-Mayer, "All About Hash," the "Gangsters" are faced with the job of preserving the marital relations of Mickey's parents.

It seems that Mickey's folks are always quarreling because every Sunday they have roast beef and every Monday, roast beef hash. Mickey's father likes the roast beef but detests the hash. Hence, the weekly quarrel.

One day, when the "Gangsters" are trying their darndest to figure out a radio program that will win first prize on the Kiddie Air Show, Mickey arrives late with a severe headache. The headache is the result of remaining awake all night because of his parents weekly quarrel.

Now something has to be done, so Alfalfa, Spanky, Darla and Buckwheat put their heads together and soon hit upon a solution. Mickey is to invite the Gang to dinner the following Sunday, they will eat all the roast beef and then there will be none left over for hash on Monday.

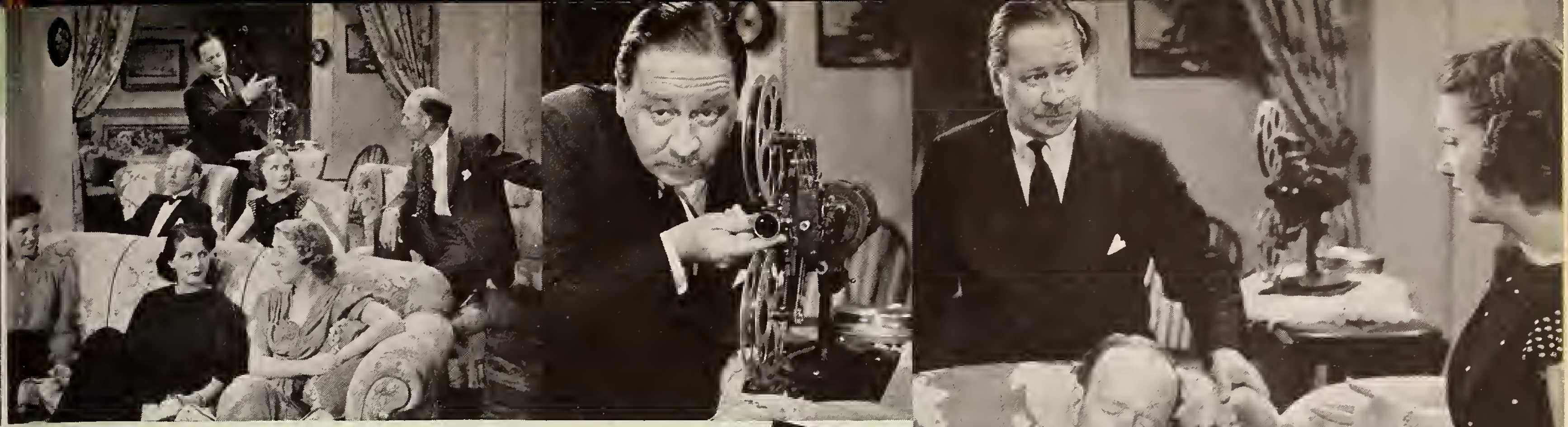
Sunday comes and Mickey and his parents are just about to sit down at the table when the Gang arrives. Mickey's parents are quite amazed for they weren't informed that they were having dinner guests. The "Gangsters" draw up chairs, have one, two, even three helpings of roast beef and true to their word, even though they are bursting, they finish every last bit.

But this doesn't solve the problem because now that the beef is gone there will be no dinner the next day, Alfalfa fixes that by inviting them to a dinner, at his house the following night, of roast beef hash.

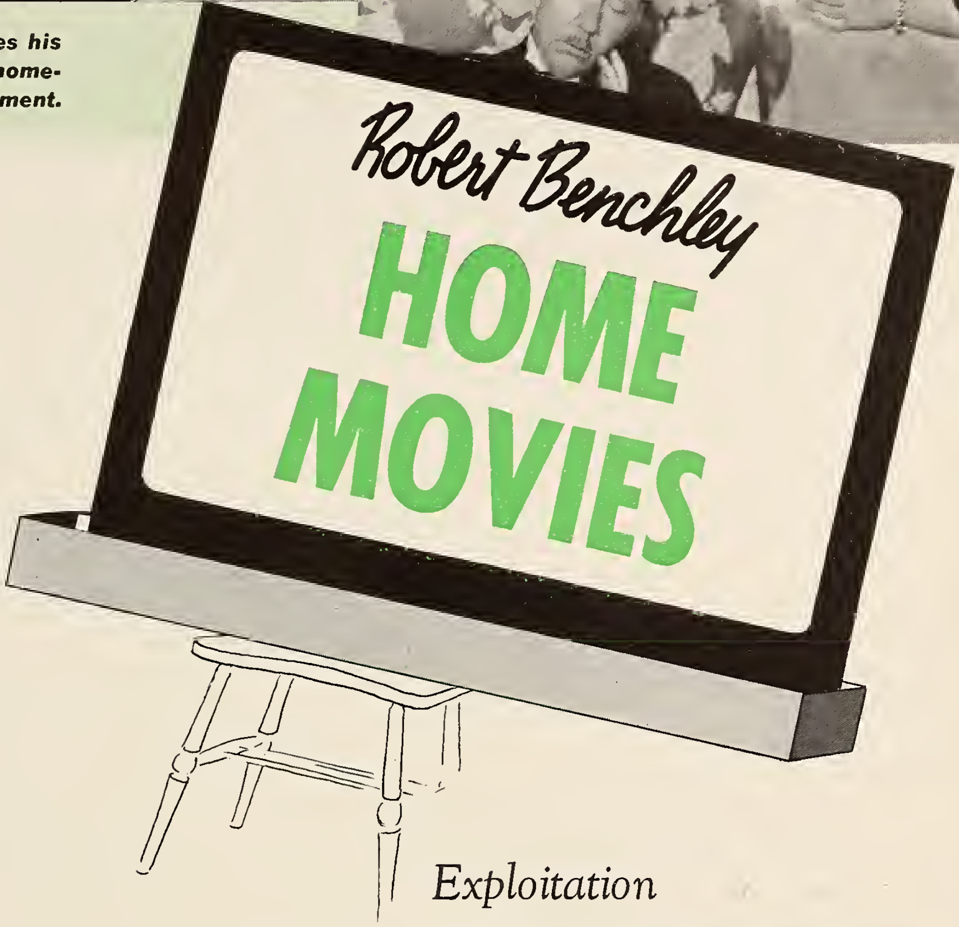
That night as the four adults dine, they listen in to the Kiddie Radio Show. The Gang, as their contribution, offer a playlet based upon Mickey's unhappy home life, which they title, "All About Hash." As they act out the situation and Mickey tells how unhappy he is because his parents quarrel, his parents, listening in, suddenly realize that it is their problem coming over the radio. They realize that Mickey is actually suffering because of their quarreling and right then and there they decide to do something about it.

The next day, as the Gang are in their headquarters disconsolate because they have won only second prize, Mickey arrives full of smiles. He is happy because his parents have agreed to have no more roast beef hash on Mondays. From now on they will dine on roast beef croquettes.

Edward Cahn directed from a script by Hal Law and Robert McGowan. Louis Jean Heydt and Peggy Shannon play Mickey's parents and Billy Newell and Barbara Bedford enact Alfalfa's parents. Jack Chertok and Richard Goldstone produced.



Move in for a closeup . . . Robert Benchley focuses his attention on amateur cameramen and finds that home-made movies can be underdeveloped entertainment.



Robert Benchley

HOME MOVIES

NOT CONTENT with being a triple-threat man in the motion picture world, the indefatigable Robert Benchley has just become a quadruple-threat man. Heretofore he wrote, acted and narrated his own pictures. Now he is a cameraman and, in addition to his other tasks, "shoots" his pictures as well. All this came about when he read in an amateur photography magazine the fact that there were 1,000,000 amateur movie photographers at large today. The number intrigued him and now he possesses the distinct honor of being the 1,000,001th amateur photographer.

Not the one to conceal his talents, Mr. Benchley, with some incidental cooperation from Metro-Goldwyn-Mayer, has just made a one-reel subject, the purpose of which is to show just what the average person can do with a movie camera in the way of making home made movies. The short is titled, simply enough, "Home Movies."

The picture begins at the end of dinner in the Doakes (read Benchley) home. Mrs. Doakes, learning nothing from past experience, calls upon her husband to suggest the evening's entertainment. Sure enough, and also, as it turns out, sadly enough, he has a swell idea. Dashing into a closet, he emerges some minutes later with a motion picture projector and sundry accompanying gadgets.

Doakes informs the guests, who already fear the worst, that they are about to see the first movies made of his baby. The said guests have seen the picture once before and would rather see even a double feature than sit through it again. But because of that thing which makes all guests so acquiescent, they wax somewhat enthusiastic. Mrs. Doakes, in the interim, is thinking unprintable things about her spouse's ideas of entertainment and is toying with the thought of a trip to Reno.

The lights go out and the show starts. But, alas, the film appears backwards. Sheepishly, Doakes apologizes and sets about to set things right. Again the lights go off and this time the film is up-side-down. Eventually, however, patience has its reward and they're off. First shot is a long stretch of nothing but ocean horizon, then comes a close-up of Baby from the neck down. Baby starts to walk and the camera cuts him off at the knees. The scene jumps suddenly to a billboard, then to Doakes, himself, waving from an automobile. Next few shots of Baby might have been good if Doakes hadn't crowded in on the shot. His broad back fills the camera.

The action skips to a lake. Baby's in a rowboat. As the boat moves, so does the camera, but in the opposite direction and for the next hundred feet, only shots of still water, with an occasional water lily, are seen. Benchley hastily explains that this is his first effort in the field of motion pictures and maybe some of the shots aren't as good as they should be. Just then the light in the projection machine goes out and Doakes overturns the machine. When he starts again, the picture is out of focus.

Bravely Doakes carries on. When finally the film is finished and the lights are turned on, he finds the room empty except for one guest, who is asleep. Doakes sighs, and looks as if to say, "Oh, well, there will be other nights," as he starts to put the equipment away.

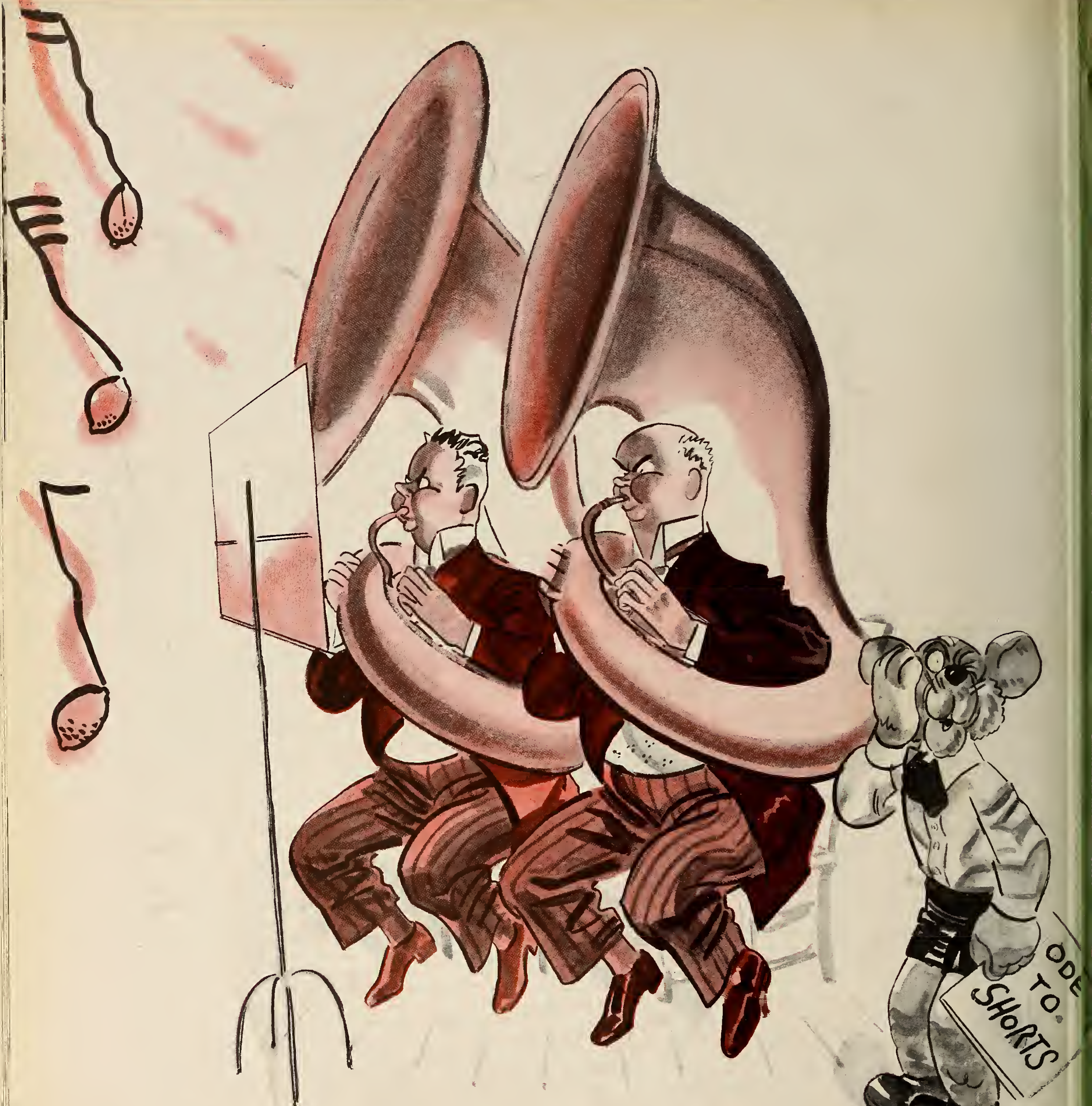
Basil Wrangell directed "Home Movies" and Jack Chertok produced.

Exploitation

WITH THE tremendous number of amateur movie makers throughout the country today, a contest for the best home made movies will find ready response. Arrange to have the contest co-sponsored by a local newspaper and a leading dealer in movie cameras, films and equipment, the latter to provide the major prizes. Judging should be done by regular newspaper movie critics.

Stills of Benchley in the throes of amateur movie making are ideally adaptable for illustrating newspaper ads on amateur movie merchandise. If some store will agree to feature your film in a sufficient amount of advertising you might let them offer guest tickets to see "Home Movies" to the first so-many purchasers of movie cameras or projectors. Stores will also be willing to devote special windows to displays of movie merchandise in connection with your showing.

In most cities, amateur movie enthusiasts have organized clubs to promote their interests. Local camera dealers will be glad to supply mailing lists of such organizations and a penny postcard announcement of your showing is bound to bring box-office results.



LOUDER BUT NOT FUNNIER...

It's no laughing matter when two tubas try to make music... nor when audiences try to find an evening's entertainment in a pair of double features. A prelude of shorts provides the variation required to get flat features off in the right key. Shorts SWELL the program... they make music at the boxoffice, too!

METRO-
GOLDWYN-
MAYER

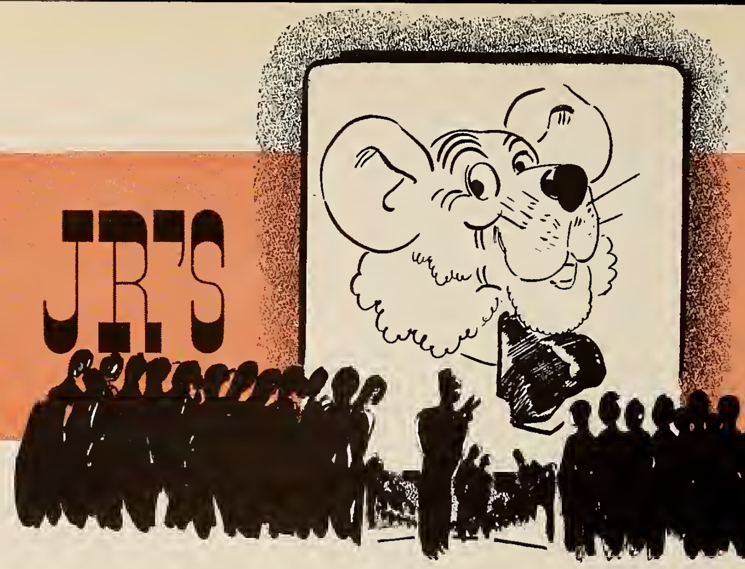
SHORT STORY

LIBRARY OF CONGRESS
MAY 16 1940
PERIODICAL DIVISION

"WHAT'S YOUR I. Q.?"... see page 13

APRIL · MAY 1940

LEO JR'S LION UP



SPECIAL

The Flag Speaks — Saga of the Stars and Stripes, telling the history of the emblem of the United States and showing why and how to display and salute it. (19 mins.) *JAN.-FEB.*

CRIME DOES NOT PAY

Jack Pot — Crime Does Not Pay series exposes the slot machine racket, showing how nickels from honest citizens lay the foundation for empires of crime. (19 mins.) *MAR.*

Know Your Money — Genuine U. S. currency is shown on the screen for the first time as the Crime Does Not Pay series exposes the operations of counterfeiters. Made in co-operation with the U.S. Treasury Department. (21 mins.) *JAN.-FEB.*

Pound Foolish — Spotlighting a black page in Society's Blue Book, the Crime Does Not Pay series denounces "the best people" who evade U. S. Customs duties — a crime which Society has made a fad. (20 mins.) *NOV.-DEC.*

Drunk Driving — Death rides the highway in this expose of the "criminal" who mixes alcohol and gasoline — a potion of certain destruction. (21 mins.) *OCT.*

Think First — Crime Does Not Pay now reveals the shoplifting racket showing how young girls are lured into this field, inevitably to be caught by the police. (21 mins.) *JULY-AUG.*

MINIATURES

The Old South — Romantic story of old Dixie, where every master and every slave paid homage to the monarch, King Cotton. (11 mins.) *JAN.-FEB.*

Northward Ho! — A behind-the-scenes story of a movie in the making, depicting the comprehensiveness of a film company on location. (9 mins.) *JAN.-FEB.*

A Door Will Open — Coincidental or supernatural? Carey Wilson relates the strange tale of an intangible something that righted a serious wrong and made a great career possible. (11 mins.) *NOV.-DEC.*

Where Turf Meets Surf — Hollywood once again trains the cameras on itself and catches movie stars at play at Del Mar By The Sea, California's famous race track. (11 mins.) *NOV.-DEC.*

Mendelssohn's Wedding March — Romantic history of the theme song of romance which Mendelssohn wrote for one couple but which has become sacred to lovers everywhere. (8 mins.) *OCT.*

Miracle At Lourdes — (formerly titled "Traveler's Tale") — Carey Wilson tells a strange story of divine intervention at the historic shrine at Lourdes. (11 mins.) *OCT.*

A Failure at Fifty — The screen spreads a ray of hope for the hopeless as Carey Wilson proves the point that you're a failure only if you think you are. (10 mins.) *SEPT.*

The Ash Can Fleet — The story of David Bushnell, inventor of the depth bomb, the weapon to which General Von Hindenburg attributed victory for the Allies in the World War. (11 mins). *SEPT.*

FITZPATRICK TRAVELTALKS

Night Descends On Treasure Island — Depicting the colorful spectacles at the San Francisco World's Fair seen at night through the lens of a Technicolor camera. (8 mins.) *OCT.*

A Day On Treasure Island — FitzPatrick offers a pictorial treat in Technicolor of the startling wonders at the Golden Gate International Exposition on San Francisco's famed Treasure Island. (11 mins.) *SEPT.*

M-G-M CARTOONS

Home On the Range — A Technicolor cartoon depicting the adventures of a "black sheep" calf who strays from the herd and meets up with a voracious wolf. (8 mins.) *MAR.*

The Bear Family — A cartoon within a cartoon, portraying those new stars, Mama, Papa and Wilbur Bear involved in typical domestic chaos. Filmed in Technicolor. *MAR.*

The Fishing Bear — Mr. Bear goes fishing and loses not only "the biggest one you ever saw," but also his new metal pole, new fishing basket and sunny disposition. (8 mins.) *JAN.-FEB.*

Puss Gets the Boot — Story of a one-mouse revolution in which a big tom-cat is subdued in a battle of wits. (9 mins.) *JAN.-FEB.*

The Mad Maestro — Depicting in Technicolor the torments that a world famous conductor suffers while leading a mediocre orchestra. (8 mins.) *NOV.-DEC.*

Peace On Earth — A new type of cartoon satirizing the human race and ridiculing it for resorting to war to solve its problems. Very timely! (9 mins.) *OCT.*

Blue Danube — The legend that inspired Johann Strauss to compose his immortal melody is brought to the screen in Technicolor. (7 mins.) *SEPT.*

One Mother's Family — A Technicolor cartoon depicting the trials and tribulations of Mother Hen whose family is a constant source of worry and anxiety. (9 mins.) *SEPT.*

OUR GANG COMEDIES

All About Hash — Not only can the Our Gang kids solve their own problems, but they can also be counted upon for some practical fatherly advice when their parents are in trouble. (11 mins.) *MAR.*

Bubbling Troubles — (Formerly titled "In Love Again") —Alfalfa and Butch, of the Our Gang kids, herald spring by courting Darla. Butch is favored but Alfalfa wins out by the use of brains and the misuse of a Spring Fever remedy. *MAR.*

The Big Premiere — The Our Gang youngsters become film producers and present Hollywood's strangest comedy, a blend of Robinson Crusoe, Robin Hood, Sleeping Beauty, Cinderella and The Shadow, all together. (10 mins.) *JAN.-FEB.*

Time Out for Lessons — Alfalfa thinks he is too great a football hero to warry about his studies, but a frightening glance into the future makes him the most studious member of his class. (11 mins.) *NOV.-DEC.*

Alfalfa's Double — Alfalfa's double moves into the Gang's town and his presence causes the real Alfalfa no end of trouble and embarrassment. (11 mins.) *NOV.-DEC.*

Dad for a Day — It takes all the wiles of Spanky, Alfalfa and the rest of "Our Gang" and a Father and Son's Day picnic to teach a bashful bachelor how to propose. (11 mins.) *SEPT.*

Captain Spanky's Showboat — Villains, heroes, heroines, snowstorms and dastardly deeds dot Our Gang's latest theatrical venture, with "Butch" adding his touch of real villainy. (11 mins.) *SEPT.*

Short Notice!

"BUBBLING TROUBLE" is the final title of the Our Gang subject reviewed in the March issue as "In Love Again."

"HOME ON THE RANGE," erroneously credited to Hugh Harman, is a Rudolph Ising production.

PETE SMITH SPECIALTIES

The Domineering Male — Pete Smith makes a study of women's tactics in the pursuit of men and offers some timely advice to marriageable men on how to avoid the leap year menace. (10 mins.) *MAR.*

What's Your I. Q.? — Dust off the dunce cap, here's Professor Pete Smith with a question bee for lads and lassies who think they know all the answers. (7½ mins.) *JAN.-FEB.*

Maintain the Right — Pete Smith makes the first authentic picturization of the famed Canadian Northwest Mounted Police, showing how its men are trained and depicting one of their typical adventures. (10 mins.) *JAN.-FEB.*

Romance of the Potato — Pete Smith says a mouthful about the part the potato has played in history —proving there is more to the "mickeys" than appears on the plate. (9 mins.) *NOV.-DEC.*

Stuffie — As Hollywood's official canine-connoisseur, Pete Smith presents a stirring tale of a dog that lays down its life out of courage and dogged devotion. (11 mins.) *NOV.-DEC.*

Let's Talk Turkey — A bird on the table is worth two on the floor, Pete demonstrates in his one-reel lesson on how properly to carve a turkey. (10 mins.) *OCT.*

Ski-Birds — Pete Smith reviews the colorful history of today's streamlined sport of skiing from the days when it was just plain hard work. (8 mins.) *OCT.*

Set 'Em Up — Laughs to spare as Pete Smith bowls audiences over with a delightful demonstration of the game which 14 million bowlers have made America's favorite indoor sport. (10 mins.) *SEPT.*

PASSING PARADE

The Hidden Master — Is today your lucky day? . . . John Nesbitt's Passing Parade depicts the powerful role fortune plays in moulding the careers of men. *MAR.*

XXX Medico — (formerly titled S.O.S. Medico) Science finds a new S. O. S. that enables a doctor to save a life while seven hundred miles away from his patient. (10 mins.) *JAN.-FEB.*

Forgotten Victory — (formerly titled "Mark Carleton") Saga of an unsung hero. John Nesbitt reaches into the depths of oblivion to pay long due tribute to the man responsible for the very bread we eat. (10 mins.) *OCT.*

Unseen Guardians — The Passing Parade honors the unsung and almost unknown protectors of the public; the Postal Inspection Bureau, the Children's Home Societies and the Underwriters Inc. (11 mins.) *JULY-AUG.*

One Against the World — John Nesbitt pays tribute to Dr. Ephraim MacDowell who, in the shadow of a lynch mob's noose, performed the first major operation in medical history. (11 mins.) *JULY-AUG.*

ROBERT BENCHLEY

Home Movies — Focusing his attentiotn upon amateur movie makers, Bob Benchley discovers that home-made movies can be very under-developed entertainment. (7 mins.) *MAR.*

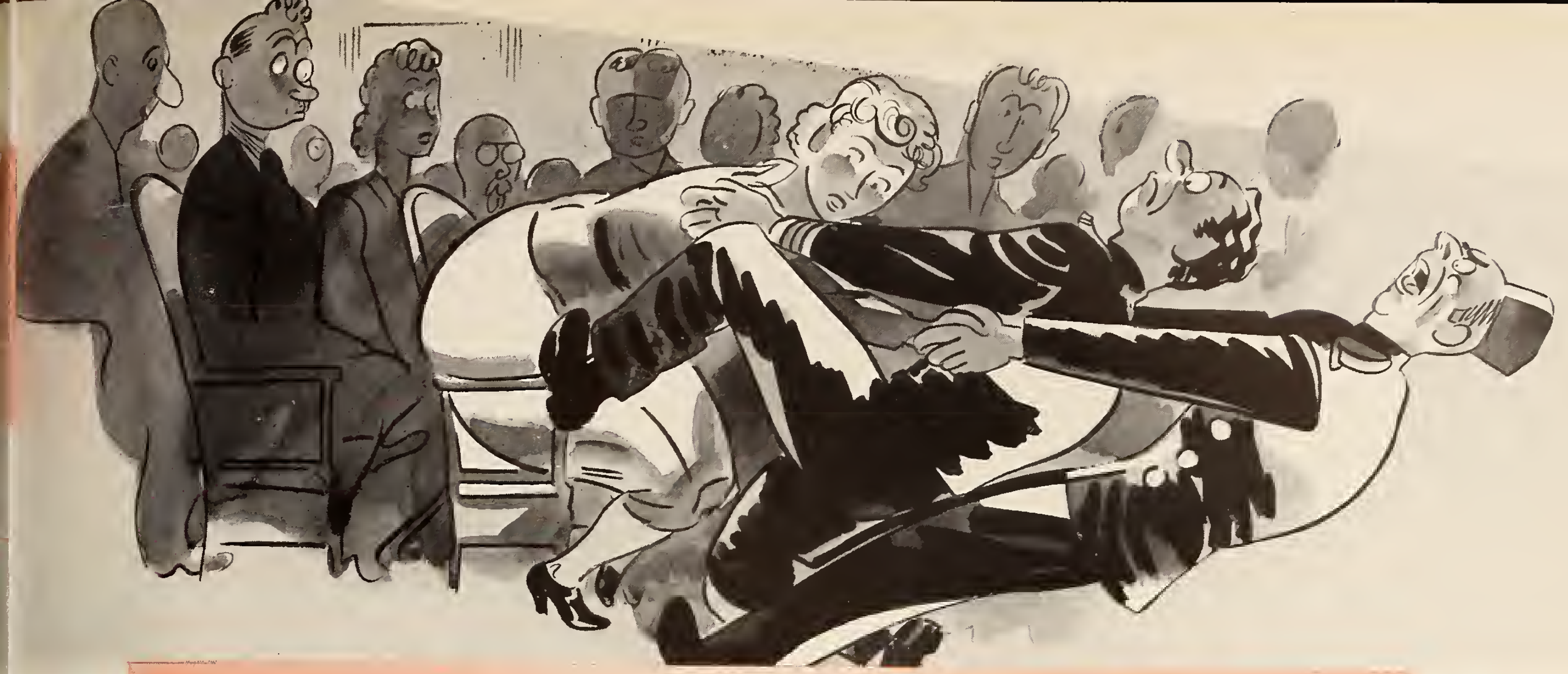
That Inferior Feeling — In another adventure in mental gyrations, Professor Benchley proves that a mouse is a mouse — even if he has only two feet. (9 mins.) *JAN.-FEB.*

See Your Doctor — Benchley is stung by a bee and then by a doctor. He comes to the conclusion that both are bad medicine. (8 mins.) *NOV.-DEC.*

A Day of Rest — Bob Benchley digs into his garden, his attic, a game of badminton and a picnic lunch in the futile quest of a day of rest. (9 mins.) *SEPT.*

How To Eat — It's not what you eat but with whom you eat, expounds Benchley. He goes on to domonstrate the effect of the emotions on digestion and suffers an acute case of malnutrition. (10 mins.). *JULY-AUG.*

A CONVENIENT INDEX, FOR REFERENCE PURPOSES, OF SHORT SUBJECTS WHICH HAVE APPEARED IN PREVIOUS ISSUES



ADVENTURES OF DOUBLE-FEATURE FANNY: "Funny, she fitted all right when she came in!"

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SHORT STORY
APRIL-MAY 1940

AN increase in good short films would add greatly to entertainment in the moving picture houses. They are a relief from the regular pictures which too often have sets that are ridiculously elaborate. There is greater camera concentration in the short films and the interior scenes used usually look more like what they are supposed to represent than do the elaborate sets of feature films. The moving pictures are becoming victims of the industry's remarkable resourcefulness and invention. The trade tricks are being overdone. The short films keep to the essentials and are not damaged by the Hollywood curse, the lavish hand.

—Editorial, Worcester, Mass. Daily Telegram

Editorial Advisory Board: HOWARD DIETZ • S. F. SEADLER
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PREVIEW

THE FLAG SPEAKS

ALL ABOARD that's going aboard! Preview party leaving the Battery on U.S. Coast Guard cutter Hudson, escorted by Captain R. W. Dempwolf, (right) commander New York District, and Commander J. S. Boyliss, of New York Harbor

FLAG TALK Arthur DeBra, representing Motion Picture Producers and Distributors of America, explains the purpose of the preview to Mrs. L. G. Zabriski and Mrs. William Seward Allen, of the Colonial Dames of America.

PRIVATE PREVIEW. M-G-M
vertising Manager S. F. Se
ler demonstrates a correct sa
for Mrs. John Marshall, a
resentative of the D. A.

UNDER ONE FLAG. (Left to right) A. L. Frederick and George Zehring, Y.M.C.A.; Sanford Bates, Boys Clubs of America; Dr. Everett Clinchy, Nat. Conf. Christians and Jews; Col. Jesse L. Sinclair and Col. Frank K. Ross, U. S. Army; Capt. A. T. Stott, U. S. Navy.

M-G-M's history-making Short makes history at Ellis Island

SYMBOLIZING THE SPIRIT of American democracy, thirty distinguished citizens representing various national patriotic organizations joined with a group of immigrants at New York's Ellis Island to preview "The Flag Speaks," Metro-Goldwyn-Mayer's two-reel motion picture which dramatizes the history of the flag and the ideals it represents.

OFFICIAL HOST for Uncle Sam at Ellis Island, Rudolph Reimer, U.S. Commissioner of Immigration, enjoys a luncheon chat with noted novelist Fannie Hurst.

FROM HEADQUARTERS in Indianapolis came Charles M. Wilson, director of the American Legion's Youth Program, to speak about the Legion's interest in "The Flag Speaks," and to invite the cooperation of all other national patriotic groups represented.

A Few TENNESSEE SHORT WORDS

By Harry Martin **Amusements Editor, MEMPHIS COMMERCIAL APPEAL**

I'M A fool about shorts

I like shorts in the same way that I like dessert with my lunch and dinner Leave off my sweet potato pie and I'd as lief forego the steak. Omit the brevities and to Hell with the feature.

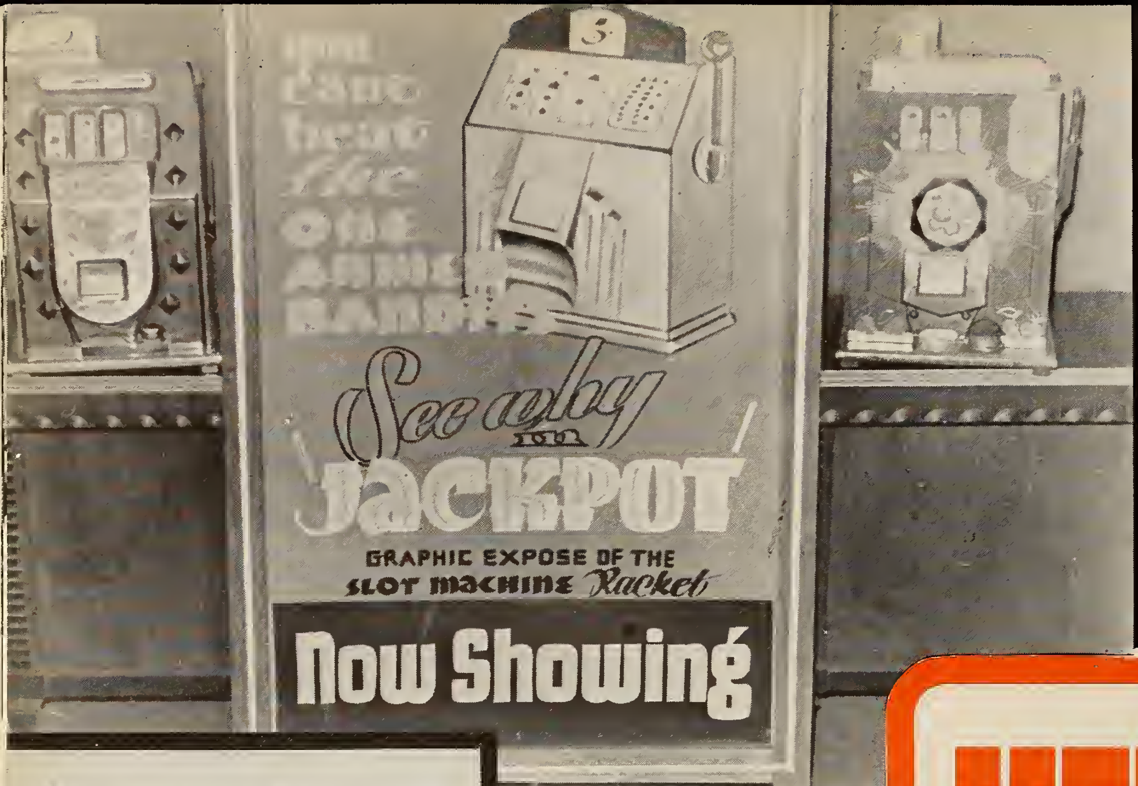
But it must be added that until recent seasons the featurettes did not deserve such adulation. Usually their appeal was so definitely moronic that I was ashamed to admit really enjoying them even when I did One gathered that they represented the leftovers from the full-length films There were exceptions, but not many

Happily we professional observers of the cinema have noted the change late years have wrought in the approach to the problem Shorts are no longer the fillers on the program, the needless demitasse after one has eaten one's screen fill They have taken on a definite importance in motion picture production and exhibition and acceptance that makes me proud to admit that I'm a short subject fan.

I despise double features, giveaways, anything that smacks of cinematic charlatanism. Such backhanded approaches to the ticket selling problem leave a bad taste in the mouth of the buyer. Ultimately they condemn the industry to a completely phoney merchandising system that has no more place in show business than America has in a European war The industry would have no need of them whatsoever if it would smarten up its selling of shorts on a par with the improvement in their production.

As a company, and excepting the fact that Disney specializes in cartoons topped by nobody, Metro makes the best shorts in the trade I like the Benchleys, the Passing Parades, the What Do You Thinks, even the Crime screamies I'm getting a trifle old for Our Gang, but I go for Pete Smith. I think the studio might give more heed to the possibilities of a sports series and cleverly contrived science reels. The Warners have done well with their patriotic specialties, from a prestige standpoint, and Leo the Lion could do likewise, though I think undue flag-waving can begin to pall after a time. But these are matters that, in general, M-G-M seems to know how to handle with little advice from me.

What I would personally like to see is a more efficient approach to the job of selling these worthy commodities to the public Some exhibitors—and we have them in Memphis, thank God—have learned the trick They actually have people coming in to the theaters to see certain briefies without knowing what's on the feature bill That's good showmanship This is one market in which the participants can well afford the practice of selling shorts.



SUCKER BEWARE!

. . . You Can't Beat The One Arm Bandits

See how slot machines are rigged against the player . . . How, quite often, your nickels support empires of crime. The whole slot machine racket is exposed in "JACK POT," playing at the State Theatre tomorrow with "Broadway Melody of 1940."

HERE'S HOW THEY SOL

SHORTS SELL SEATS

Are You Lucky
Are You Skillful ?

JACK POT

Lucky or skillful, you can't beat the slot machines. The odds against you are too great.... The entire racket is exposed in "Jack Pot," playing with "Broadway Melody of 1940," starting

TOMORROW

SHORT showman of the month is David Murphy, manager of Wilmer and Vincent's State Theatre, Altoona, Pa., who spot booked the Crime Does Not Pay release "Jack Pot" to take advantage of a local clean-up campaign launched by the Mayor against the "one-arm bandits." His showing got the generous cooperation of various civic and religious groups and netted a spread of gratis space in the newspapers, as shown on this page.

THE SLOT MACHINE IS A SURE WINNER

lds against a player coming out ahead of a slot machine are tremendous. The scene above shows experts "repairing" the mecha ntrolling the percentage returned to the victim. This detail of operation as well as many more facts are revealed in "Jack Pot."

Seven Slot Machines

LANT

OPEN WARFARE
ON GAMBLIN
BEGINS HE

Devices Are
fiscated at

Front Pa
Altoona Mi
Fri., Mar.

SEE THE SLOT MACHINE RACKET IN ONE LARGE CITY GRAPHICALLY EXPOSED IN THE "CRIME DOESN'T PAY" MOVIE—

Jack Pot

At the STATE Starting Today—Feature, "BROADWAY MELO

Police Open Anti-Gambling Campaign

Initial step taken in Mayor C. E. Rhodes' anti-gambling campaign was conducted early yesterday morning by city and state police when seven slot machines, alleged to have bee previously in led at the

and his both county. struck Limited ing Mo at an Ch

From Front Page Tribune Wed. Mar. 27

SEE why can't beat a Machine.

SEE how the nickels honest citizens foste crime in one large Ameri city.

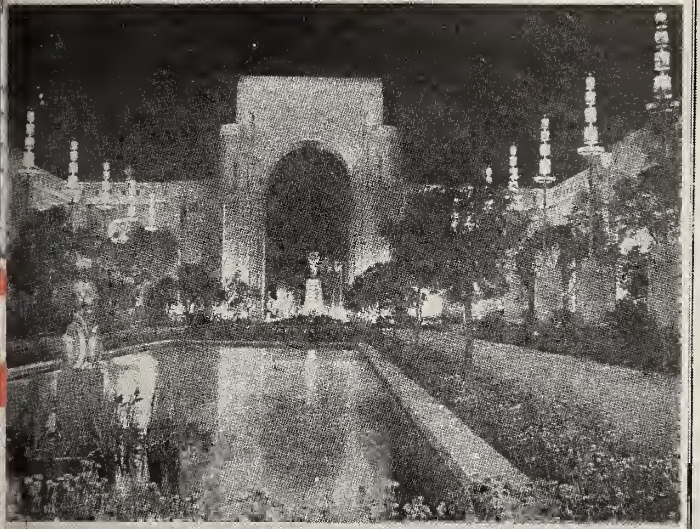
JACK POT

A 'Crime Doesn't Pay' Short Movie Showing With 'BROADWAY MELODY OF 1940" at the State Theatre Now

Night Descends on Treasure Island

ıen night descends on the Golden Gate International position, the artful play of light and color become the ctacular highlights of this grand exposition. Much of success can be laid to the ingenuity of Mr. A. F. kerson, Manager of the Illuminating Laboratory and hting Sales Department of the General Electric Comy here in Schenectady, who designed the illumination l special lighting effects. A film showing Treasure ınd in all its glorious color starts today at Proctor's eater. It's a spectacle you shouldn't miss.

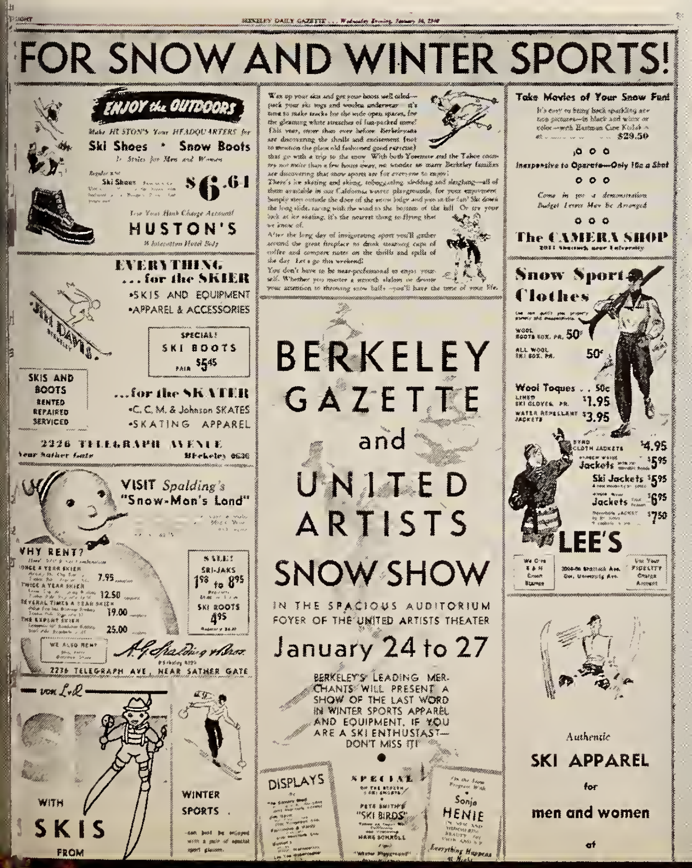
STARTING TODAY
AT
PROCTOR'S
IN TECHNICOLOR



NEW YORK POWER AND LIGHT NIAGARA HUDSON

E SHORT

THE above five-column newspaper ad is one of nearly two pages of gratis ads obtained from local General Electric dealers by Manager R. C. Murphy for his showing of the Fitzpatrick Traveltalk "Night Descends on Treasure Island," at Proctor's Theatre, Schenectady, N. Y.



BERKELEY DAILY GAZETTE . . . Wednesday Evening, January 24, 1940

FOR SNOW AND WINTER SPORTS!

ENJOY the OUTDOORS
Make HUSTON'S Your HEADQUARTERS for
Ski Shoes • Snow Boots
In Styles for Men and Women
Ski Shoes $6.61
HUSTON'S

EVERYTHING ... for the SKIER
•SKIS AND EQUIPMENT
•APPAREL & ACCESSORIES
SPECIAL! SKI BOOTS PAIR $5.45
SKIS AND BOOTS RENTED REPAIRED SERVICED
...for the SKATER
•C. C. M. & Johnson SKATES
•SKATING APPAREL
JIM DAVIS
2326 TELEGRAPH AVENUE
Near Sather Gate BErkeley 0636

VISIT Spalding's "Snow-Man's Land"
WHY RENT?
ONCE A YEAR SKIER 7.95
TWICE A YEAR SKIER 12.50
SEVERAL TIMES A YEAR SKIER 19.00
THE EXPERT SKIER 25.00
SALE! SKI-JAKS 1.95 to 8.95
SKI BOOTS 4.95
WE ALSO RENT
A. G. Spalding & Bros.
2236 TELEGRAPH AVE., NEAR SATHER GATE

WITH SKIS FROM

WINTER SPORTS

Take Movies of Your Snow Fun!
$29.50
Inexpensive to Operate—Only 10c a Shot
The CAMERA SHOP

Snow Sport Clothes
WOOL BOOTS SOX, PR. 50c
ALL WOOL SKI SOX, PR. 50c
Wool Toques . . 50c
LINED SKI GLOVES, PR. $1.95
WATER REPELLENT JACKETS $3.95
CLOTH JACKETS $4.95
Jackets $5.95
Ski Jackets $5.95
Jackets $6.95
$7.50
LEE'S

BERKELEY GAZETTE and UNITED ARTISTS SNOW SHOW
IN THE SPACIOUS AUDITORIUM FOYER OF THE UNITED ARTISTS THEATER
January 24 to 27
BERKELEY'S LEADING MERCHANTS WILL PRESENT A SHOW OF THE LAST WORD IN WINTER SPORTS APPAREL AND EQUIPMENT. IF YOU ARE A SKI ENTHUSIAST—DON'T MISS IT!

DISPLAYS

SPECIAL
PETE SMITH'S "SKI BIRDS"

Sonja HENIE
Everything Happens at Night

Authentic SKI APPAREL for men and women at

Tables Turned on Men Who Pioneered in Quiz Progran

Five Accept Challenge From Manager at Loew's.

Vox Pop, the Man on the Street and Dr. IQ with his roving "mike" in theatres, three top quizzical programs on the national networks, all originated in Houston.

Five of the men who figured prominently in the origin of these nationally popular programs went on the defensive for the first time Friday in a test of good sportsmanship, as well as knowledge when they accepted Manager Francis Deering's challenge to be IQ'd by Pete Smith's new short subject, "What's Your I Q?" at Loew's.

The result showed that the five young men who have asked more baffling questions than all your juvenile nephews combined turned out to be better than 90 per cent correct, with Tom Jacobs slightly at the head of the class, based on Smith's answers to his questions.

o o o

Two Questions Criticised.

However, Smith is soon to be taken to task for two of his questions. One concerning the improvements of eggs with age brought protests from Harry Grier, Harfield Weedin and Jacobs.

"Smith will have to show me proof that the eggs he had in mind are worth more than $1,000,000 apiece," said Weedin, who also produced convincing proof by a Webster dectionary that Smith's question concerning a fathead was misleading and had two correct answers.

The five men were visibly worried as they accepted prepared blanks for the quiz. "If I bust this I'll never be able to walk down Main Street again,' said John Paul Goodwin.

"Well, my press agent was back on Main in less than a month after the Rose Bowl game," retorted Deering.

o o o

Are Linked With Movies.

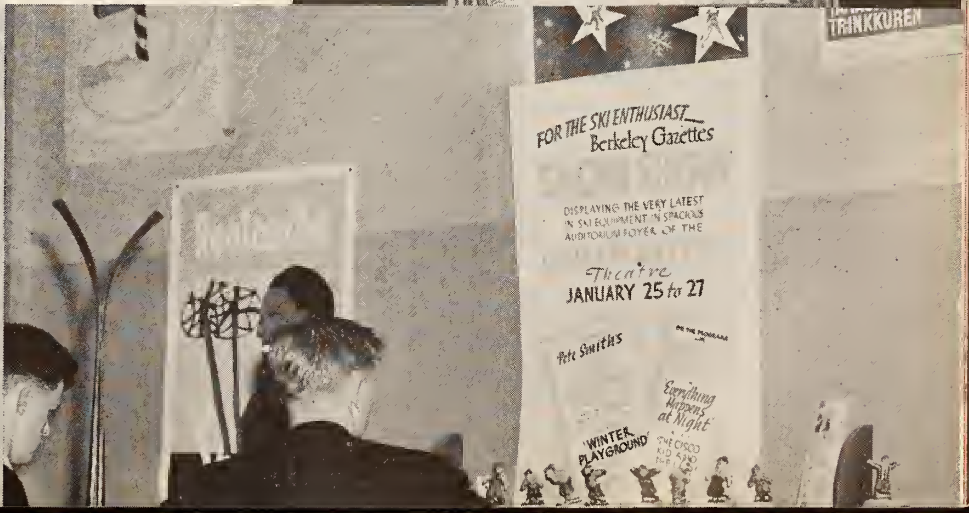
Smith's questions are all linked

Quizzed Take I. Q. Test

SHORTS showman Francis Deering, Loew's State Theatre, Houston, Texas, has long utilized shorts to bolster his publicity—and his boxoffice. He carried out the suggestion in the last issue of SHORTSTORY of a local quiz contest based on Pete Smith's "What's Your I. Q.?" with the above result.

C. E. MACDONALD, manager of United Artists Theatre, Berkeley, Cal., used the Pete Smith short "Ski Birds" as the nucleus of a lobby Snow Show which brought a full page of ads from participating merchants and served as an extra boxoffice attraction as well!

FOR THE SKI ENTHUSIAST
Berkeley Gazette
SNOW SHOW
IN OUR SPACIOUS AUDITORIUM FOYER
Pete Smith's
SKI BIRDS
2
also WINTER PLAY GROUND


TRINKKUREN
FOR THE SKI ENTHUSIAST
Berkeley Gazettes
DISPLAYING THE VERY LATEST IN SKI EQUIPMENT IN SPACIOUS AUDITORIUM FOYER OF THE
Theatre
JANUARY 25 to 27
Pete Smith's
Everything Happens at Night
WINTER PLAYGROUND

HE STICKS TO SHORTS

FRED QUIMBY

THIRTY-FIVE years ago, a lean, lanky lad of fourteen jogged contentedly over the plains of Montana, alone except for his spotted pony. It was an unusual animal, but no more unusual than the boy. For other boys his age were riding horses now. In this country a boy waited for the day when he could own a man-sized horse with even more anticipation than his Dude cousin did his first pair of long trousers. His friends often taunted him because his pony couldn't keep up with them. But the boy was loyal. His pony was short but it was substantial and it got him there just the same. He decided to stick to his pony.

Still a ponyboy at heart, Fred Quimby has been figuratively riding a short horse ever since. Today he is foremost among Hollywood's altogether too few champions of the screen's little short subject. And if he was determined about his pony, he's stubborn as a mule about his shorts.

First Quimby had to sell himself on short subjects. That was back in 1913 when he operated a movie emporium in Missoula, Montana. Then he began his everlasting job of selling them to others, taking charge of the Denver and Salt Lake City territory for Pathe, the industry's largest shorts producers at the time. Even in those days the exhibitors smiled when Quimby sat down to expound about the importance of shorts. Nobody took shorts that seriously they told him. But they did condescend to buy a few and their disparaging attitude only served to stiffen Quimby's resolve to defend these belittled little pictures against all odds.

Within three years Quimby's singular sincerity about shorts had carried him to the post of general manager and member of the Pathe board of directors. In 1924 Fox Films called upon him to reorganize and enlarge their short subject activities. And in 1927 when Metro-Goldwyn-Mayer decided to establish a short subject department under the guidance of the best qualified executive in the industry Fred Quimby was the logical choice for the job.

Today as manager of the Metro shorts department, he has achieved the longest career on record in the short subject field. Others have used shorts freely and frankly as only a stepping stone to the larger rewards in the realm of feature pictures. Quimby has had such opportunities too. He has turned down better jobs than some of his friends were ever offered. Not long ago one of the big radio networks prevailed upon him to take full charge of television development. His friends chide him when he passes up these opportunities to escape from shorts much as they did about that pony. But his answer is just the same — he'll stick to shorts. By this time he's pretty well stuck with them. He's made shorts his hobby as well as his work. And he's happy about the whole thing.

Certainly the short subject needs a Quimby—or preferably a number of Quimbys—today more than ever before. Where he used to fight for shorts against features, to get increased budgets for production and corresponding larger revenues from exhibitors, he now has to fight against double features. In fact, the advent of double billing all but wiped out the shorts entirely. They have been scorned by critics, spurned by exhibitors, scoffed at by industry wiseacres and slighted by nearly everyone concerned. Through it all, Quimby's job has been a discouraging and a thankless one but his abiding faith in shorts remains unshaken.

The principle upon which Quimby bases his belief in shorts can be very simply stated. He believes that quantity does not make quality — in entertainment any more.

On the other hand, he contends that it is very possible for a ten-minute short to leave a greater impression on an audience than a two-hour feature, just as a good short story is often remembered longer than a dozen novels. He likes to recall that Lincoln's 250-word Gettysburg address still lives while the 14,000 word oration delivered by Everett on the same occasion was forgotten the next day. By the same token, he believes that many feature stories could be improved by producing them in shorter form. Particularly he deplores the Hollywood system of buying stories originally written as shorts and stretching them into features. It is the same idea, he reasons, as pouring water — and cold water, at that — into a good cup of coffee.

Quimby is currently devoting his special attention to the birds and bees of the animated cartoons. Foreseeing the present popularity of this type of short, Quimby persuaded Metro to become the first and only major Studio to operate its own cartoon plant. Believing that the surface of cartoon potentialities has hardly been scratched, he seeks to introduce new ideas into the field. To this end he has for the past two years supervised the cartoon experiments of co-producers Hugh Harman and Rudolph Ising, a notable example of which was the widely acclaimed "Peace on Earth." Here for the first time the cartoon turned its satire on a serious and timely topic in order to show the futility of war. "Gray's Elegy," a far cry from the ordinary cartoon themes, is now in production.

Man and boy, Quimby's career has been characterized by his ordinary stick-to-itiveness. He still indulges his boyhood appetite for chewing gum and candy, keeps his desk stocked with the stuff. His absorbing interest in shorts calls for long hours at his desk and leaves little time for outside interests. He arises at 6:30 every morning, invariably goes straight home from work. He is shy, sensitive and sentimental, still knows how to blush. He has been playing golf for years but is still taking lessons. Occasionally, he finds time to go to the races where he always bets — you guessed it — on the littlest horse on the track.

First of a series of articles on men who make Shorts

NC
18602
PAN AMERICAN AIRWAYS SYSTEM

THE CLIPPER BRINGS THE NEWS

To "the man in the street" reports of giant clipper ships spanning the Atlantic and Pacific on regular schedule may sound impressive but, in most cases, he thinks it is of no great concern to him because he, the average man, just doesn't hop off to Europe or Asia or South America.

These advancements in aviation, however, most definitely do concern the man in the street. Today, for instance, he may walk into a movie theatre and see a newsreel subject which occurred 5000 miles away and which is still in the headlines of his favorite newspaper, for the newsreel makers have kept pace with the march of civilization and have taken advantage of every known medium to get news to the screen as rapidly as possible.

Metro-Goldwyn-Mayer's "News of the Day" has used trans-oceanic plane service since the days when a successful overseas hop was a newsreel story in itself. Today, by means of aviation,, "News of the Day" is not only able to get its expert cameramen quickly to the scene of front page news when and where it is breaking, but is also able to expedite enormously the transportation to the United States of the cameramen's pictorial stories.

While the utilization of the Clipper planes has become an expensive item in the newsreel's budget, definite satisfaction is gained in a swifter and more extensive service to the motion picture theatres of the world and to their patrons.

The first important use of the airplane in flying a filmed front page story home was in connection with the bombing, by the Japanese, of the American gunboat Panay in the Yangtze River in the Winter of 1937. After the sensational pictures were rushed by emergency routes to Hong Kong (a matter of but a few days) it required only a week for them to reach the United States via Clipper plane. A new era for the newsreel was established, making it possible at last for subjects of vital significance occurring in remote parts of the world to be seen on the screen simultaneously with their front page presentation in the press.

The trans-Pacific airplane service enabled "News of the Day" to bring vivid camera depictions of the Sino-Japanese battles, many of which were filmed by the famous Chinese Cameraman H. S. "Newsreel" Wong, to American audiences a few days after they had been taken. Several years ago, weeks, perhaps even months, elapsed before theatre patrons were able to see such pictures.

The civil war in Spain followed by the general war now raging in Europe has brought further opportunity and responsibility to the newsreel. Much of the material now being filmed by newsreel cameramen in the war zone is "shot" from airplanes and after censor inspection is rushed to Lisbon for trans-Atlantic airplane shipment. All pictures reaching America from the Western front and from the Scandinavian front are shipped by Clipper planes. Now and then bad weather and censorship problems delay the arrival of the films but in the main, pictures reach New York a few short days after they have been taken. Thus, the important element of timeliness is preserved.

Despite the present lack of activity on the Western Front, the war in general is considerably more productive of newsreel representation than the World War of 1914-18 in a corresponding period of time. Governments have become more alert to the tremendous value of newsreels in the presentation of a graphic pictorial account of wartime activity. The prompt transference to the screen of such activity is due entirely to the trans-Atlantic airplane service established and operated by American companies.

Theatre patrons have had prompt as well as comprehensive and thrilling film records of the Nazi invasion of Poland, of the scouting and patrol and artillery action

(Continued on page 12)

SPOTS BEFORE YOUR EYES

Already established as the "angel of athletics," Metro-Goldwyn-Mayer's famed commentator, Pete Smith, apparently is out gunning for a new laurel, that of the "housewives' hero." During the past two years Pete made three Prudence Penny subjects which were packed with helpful household hints. These were followed by two subjects on the delicate art of carving meats and birds. Now Pete has a subject, soon to be released, which solves the next most perplexing problem of the nation's householders — how to remove spots from clothing.

For this new Specialty, titled "Spots Before Your Eyes," Pete engaged the services of Ernest P. Jones, Jr., chemist and cleaner of twenty years standing and author of the book, "Spots Out." Jones in addition to being technical adviser for the film is also an important member of the cast which includes Emmett Vogan, Gertrude Short, Mickey Gubitosi and Leon Tyler.

In the story, Vogan, Miss Short and their two screen children, Mickey and Leon go to live at the home of his "stickler-for-cleanliness" aunt. As soon as they arrive, Mom makes herself at home, going right to the kitchen to iron her silk slip, which she scorches. Later, Mom gives both kids berry pie, which Mickey proceeds to drop on the beautiful new tablecloth, leaving a prominent berry stain.

Just then, a telegram arrives saying that Auntie is on her way home, and that she hopes everything is as spotless as when she left. Pop, being a potential heir to Auntie's fortune, gets panicky. So he and Mom start cleaning while the kids get into more mischief. They accidentally smash a fish bowl and then accidentally drop chewing gum on the parlor rug. When Pop sees the broken glass he tries to pick it up but cuts himself and then, while putting iodine on the cut, spills it all over his shirt.

The kids are sent to do their homework but soon give it up in favor of a pitched water pistol battle. Instead of using water, however, they use ink, which doesn't do the parlor drapes a bit of good. Then they go upstairs where workmen have left some paint, which the cute little boys proceed to daub on auntie's shoes. When Mom sees this she faints.

But all is not lost because good old Pete Smith comes to the rescue. He produces a Mr. Fixit (alias Jones) who can clean up anything from a dirty sock to a Minsky burlesque show.

First, taking the ink-stained drape, he places it over an ordinary kitchen bowl, putting a heavy rubber band around it to hold the stained spot in place. He then pours steaming hot water over the spot until it disappears. This methods of cleaning, he points out, will also remove spots caused by coffee, tea, soft drinks or liquors.

To remove the glass splinters from the floor without cutting his hand, Jones moistens a huge wad of absorbent cotton and rubs it over the surface of the rug. The splinters adhere to the cotton and are easily picked up. To get the chewing gum out of the rug he saturates the area around the gum with ordinary cleaning fluid, then picks the gum up quite easily, using a knife for the final operation.

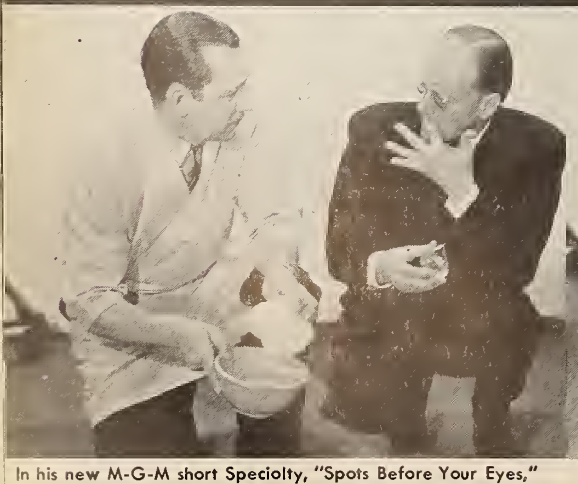
Moistening the scorched stain on Mom's silk slip with peroxide, and covering it with a rag, Jones then places a hot iron over the spot, and that stain disappears.

The berry-stained tablecloth is next. Jones places a shirt cardboard over the ironing board, covering it with a clean rag. This is to prevent the ironing board from becoming stained. He rubs a solution of a few drops of ammonia in water, over the stained spot, until it comes out of the tablecloth and is absorbed by the rag underneath. Then placing a clean rag underneath and using a vinegar solution, the stain is completely removed. "Feathering out," or rubbing the edges of the stain, completes the operation.

Pop brings his shirt to be cleaned. First, Jones places the stained portion into a bowl

Spotlight on spots . . .
look well on you toda
wife's helper . . . this
ing stains from ever

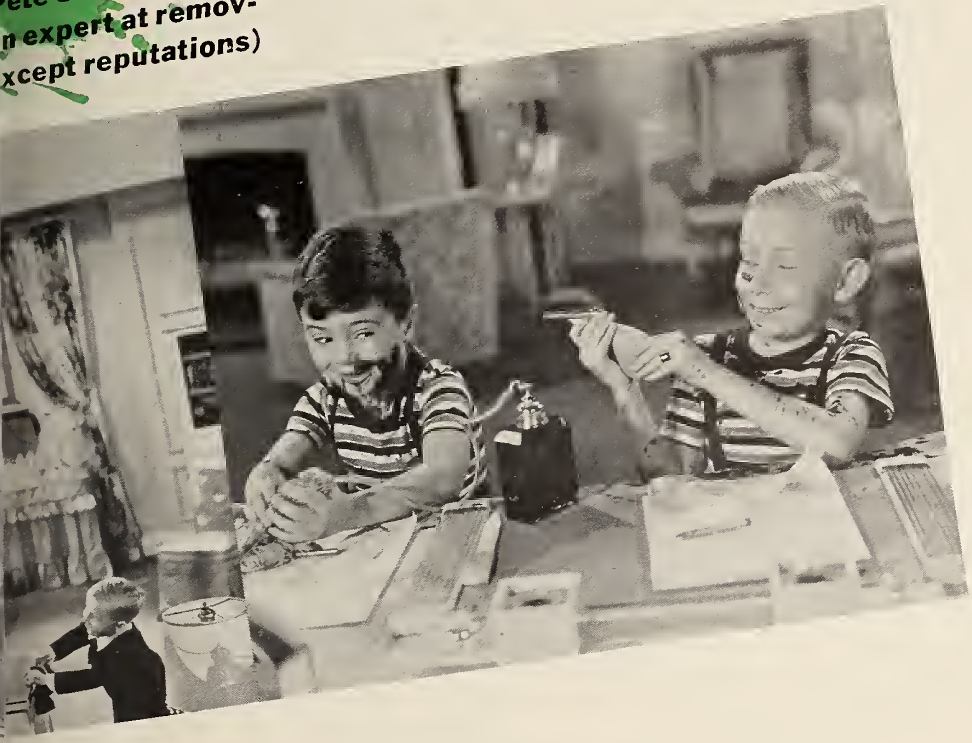
OUCH! NOW HE GETS THE POINT



In his new M-G-M short Specialty, "Spots Before Your Eyes," that old cut-up, Pete Smith, cuts himself up trying to pick glass fragments out of a carpet, while Ernest P. Jones, ace Hollywood cleaner, looks on with marked disapproval.

Pete, who learns quickly when his life's blood is at stake, now explains to Gertrude Short, who appears with Jones in the film, just how it's done. Simply moisten a hunk of cotton and rub it gently over the carpet. The glass will adhere to the cotton.

ht's gravy doesn't
Pete Smith, house-
n expert at remov-
xcept reputations)



containing starch and cold water, allowing the shirt to stay for several hours. The starch removes the iodine, but leaves a purple stain in its place. This is just the color of the starch, and a rinse, under cold water restores the natural color.

The paint from auntie's shoes is removed by rubbing the spots with the moistened sulphur-end of an ordinary match. The paint is thus loosened and a rag takes it away completely. To remove tar or oil stains from silk hose, Jones advises, cover the spot with butter or lard and allow it to stand for several hours. Then, wash the stocking in soap and water and you'll never know the difference.

His job completed, Jones, to show his versatility, shows Pop how to block a wrinkled felt hat, easily and quickly. He inserts a baloon into the crown of the hat, and blows until the crown is completely inflated. Then he holds the hat over the steam from a kettle. Presto — a blocked hat!

As a last trick before auntie gets in, Jones removes a rust spot caused by the buckle of a belt. The spot is dampened with lemon juice, then salt is sprinkled on it. The spot is held over a steaming water kettle and lo! — the rust rapidly disappears.

Needless to say, when Auntie comes home, the house is in "spotless" order.

Johnny Hines, former silent star, directed the one-reeler from a script by E. Maurice Adler.

Exploitation ☆ ☆ ☆

HERE'S A SUBJECT that will permit you to take advantage of many excellent window display locations in your locality. Get all cleaning establishments to use displays featuring stills from your picture with copy to the effect, "Put us on the spot. Don't waste time and energy trying to remove stains from your garments when we can do a better job quickly and economically," etc.

Don't overlook the space on cleaners' delivery trucks as another likely spot for display advertisements.

You might also try to work up a cooperative newspaper ad page among local dry cleaners, using the title "Spots Out."

Get a local department store, in behalf of some cleaning fluid or merely as a good will gesture, to set aside a counter for continuous demonstrations on how to remove spots. Supply the store with a counter display announcing your showing. This idea is also adaptable to windows of drug stores which usually sell all kinds of home cleaning fluids.

The women's page editor of your local paper can work up a swell feature from the information in your film. By all means invite her to an advance screening. Supply the paper with the publicity mats appearing on these pages. They are available *Gratis* at your M-G-M Exchange.

Sidewalk stenciling can be used effectively for "Spots Before Your Eyes." Make your stencil a large ragged spot on which title and playdate of your film are cut out.

When previous Smith subjects on cooking, carving, etc., have been presented, patrons have frequently informed theatre managers that if they'd known what the film was about they would have brought along pencil and paper to write down the hints. You can build up some good will and lend added interest to your newspaper ads if you include in them a note to housewives telling them you have a subject full of tips on how to save time and money in the home. Advise them to bring along pencil and paper.

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WHAT EVERY YOUNG HOUSEWIFE SHOULD KNOW

Here are some tips on spots by the Hollywood cleaner, Ernest P. Jones. Scorch stains are removed from silk by moistening the goods with peroxide, covering it with a cloth and pressing with a hot iron.

The professional stain remover shows Gertrude Short how to remove grease spots from silk stockings by covering spot with butter, letting it stand for a couple of hours, then washing with soap and water.

In the new Pete Smith short "Spots Before Your Eyes," Jones shows how to remove rust spots by dampening the cloth with lemon juice, sprinkling it with salt, then holding it over a steaming kettle until it disappears.

Washable ink, coffee, tea or liquor can be removed from silk drapes by placing stain over a kitchen bowl and pouring hot water over it. There are many other household hints in this new M-G-M short.

NORMAN ALLEY, filmer of the famous "Panay bombing."

JOHN B. KENNEDY receives the news reels delivered by the Clippers and adds the commentary interprets what the camera depicts, tells the story behind it.

ARIEL VARGES covers all wars from front line trenches.

(Continued from page 9)

THE CLIPPER BRINGS THE NEWS

along the Maginot Line, of the struggle of the Finns against the Soviet invasion to say nothing of innumerable scenes of preparation on the home fronts, in London, Paris and other cities.

The Russian invasion of Finland provided "News of the Day" with an unusually vivid story of world interest, cameramen getting films of the bombing of Helsinki, of the maneuvers of the Finnish white clad troops amid frozen wastes and the capture of Russian troops and supply trains. These pictures, as soon as they were passed by the Finnish censors, were rushed by plane to Lisbon for shipment on the Clipper planes.

There have been instances in which pictures taken in Europe have reached New York theatre screens in little more than 72 hours allowing not only for the trans-Atlantic flight but for the developing, editing and "voicing" of the films with appropriate commentary. Trans-Atlantic plane service made possible pictures of Poland's invasion in this country less than two weeks after it had happened. An unusual feature in connection with this service is the fact that not one foot of film has been lost to date in transit. To provide for every emergency, however, duplicate prints are shipped from Europe by boat.

The timeliness with which historic events in Europe are transferred to the American screen is held largely responsible for the thrilling interest which motion picture patrons are manifesting in the war. It is this interest, obviously, which justifies the newsreel's editorial staff in featuring in each edition the European conflict. The element of timeliness even enters into the assignment schedules of the newsreel editors. Cameramen sent to cover some new phase of the European war invariably travel on Clipper planes rather than steamships.

Editors of "News of the Day" could not anticipate the naval battle between British warships and the Nazi raider Graf Spee off Montevideo. But they were prepared when the Graf Spee, ordered to leave her Uruguayan haven, was scuttled by her crew in Montevideo Harbor. This sensational news had not cooled in the headlines of the press when films flown by special airplane from the Uruguay capital brought the pictures of the scuttling to the American screen.

The newsreel's dependence upon the airplane for delivery of prints has also become more and more marked with the passing months. Not only are the prints of all newsreel issues shipped by airplane to the key cities of America, but air lines are used to carry them to Canada, Mexico, Hawaii, Japan, the Philippines, South America and even to Australia and New Zealand.

In the days before airplanes annihilated time a month would be required for a newsreel print to reach Australia from New York. There have been instances in recent months of News of the Day releases presented on Melbourne and Sydney screens within ten days after they were shown in New York.

WHAT'S YOUR I.Q.?

NUMBER 2

All right, smarty, here's your chance . . . Pete Smith presents another quiz subject investigating the intelligence quotient of the motion picture audiences.

WITH THE whole country going quiz crazy, Pete Smith is so absorbed in questions and quizzes that he's starting to resemble a question mark himself, and for a good reason.

Two months ago, Pete introduced a new type of short subject, "What's Your I.Q.?" in which the audiences were asked questions by mastermind Smith, then told the answers. They were their own scorekeepers as well, which made this new Pete Smith movie game all the more amusing. So popular was it that the noted Metro-Goldwyn-Mayer unseen star has been besieged with requests to make more of the same type of entertainment.

Thus comes Pete's latest Specialty, "What's Your I.Q.? No. 2." Like its predecessor, in this subject after questions are asked Pete gives each member of the audience fifteen seconds to pick the right answer from several presented on the screen. Each of the first six questions merits ten points. The final question is worth thirty.

All set!

Let's go!

One of the world's greatest engineering feats is the Panama Canal, joining the Atlantic and Pacific Oceans. The question is, "If a steamer passed through the Panama Canal from the Atlantic Ocean to the Pacific, in what direction would it be traveling?" Would it be east, west, north or south? You have fifteen seconds to get the answer which counts ten points.

Second question? Pete tells us that Eskimos are the only humans who live around the North Pole. Now, "Which of the following inhabit the South Polar region — Labradorians? Aptenodytes? Aborigines? or Frigidarians?" Again you have fifteen seconds to make a correct answer, which will count ten points.

It's an odd coincidence, Pete says, that people are constantly giving pet names to articles of clothing. Certain underclothes are called "teddies." A man's overcoat is sometimes referred to as a "benny." A man's false-front "shirt" is a "dickey." His hat is referred to as a "kelly." Now, question number four asks, "Which article of clothing is called a 'Gertrude' — a bustle, a baby's petticoat, a corset, or bloomers?"

Do you know? If so, chalk up ten more points for your side.

Now we reach the half-way mark. And you have forty points if you've been lucky. So add your scores and keep trying.

Next we have a query about islands. Ellis Island is approached only by boat, as myriad immigrants know. Hawaii, the gem of the Pacific, is approached either by boat or by plane. The most densely populated island in the world, Manhattan, can be reached any way, by bridge, train, boat, airplane, foot, bus or what-have-you. But, "if you wanted to reach the Islands of Langerhans, how would you get there — by train, boat, ether, or bridge?"

This is difficult, but you have fifteen seconds to guess it and ten points if you get it.

Now, here is a test for your pronouncing ability. How would you pronounce J-O-K-E? P-O-K-E? F-O-L-K? If you've got all that, and it's simple, please tell us how to pronounce the name given to the white of an egg?

Coming to the last question, with a magnanimous gesture for the contestants, Pete says it's worth thirty points.

We've all heard the story of Lady Godiva who rode a white horse through the streets of Coventry, clad only in her beautiful golden tresses. We remember too that all the people of the village did not stare at her, except for one individual, who later became the original Peeping Tom.

Well, even if you don't remember the story, Pete would like to know how many hairs there are in the head of an average blonde — 40,000? 140,000? 340,000? or, are they uncountable?

Pete didn't approach this question from a personal point of view because he isn't a blonde and besides his hairs are countable, but he promises that when you see the film, you'll find out.

George Sidney directed "What's Your I.Q.? No. 2" from the script by E. Maurice Adler.

Exploitation

* * *

PETE SMITH'S second quiz subject offers several interesting tieup possibilities. One question concerning the number of hairs in the head of the average blonde has, as a screen background, a Lady Godiva on a white horse. You can set your town on its ear by having a girl dressed in flesh-colored tights and wearing a wig of very long blonde hair ride on horse-back through the streets with a sign attached (to the horse, of course) announcing your showing.

For advance lobby and window plugs, you might also arrange with beauty shops to display blonde wigs with cards bearing the question, "How many hairs are there in the head of the average blonde?" and offering guest tickets to the first so-many who guess closest to the correct answer. For your information, the answer in the film is 140,000.

Another question has to do with penguins. These birds are perfect comedians and if you can locate one by all means take full advantage of him. Have the penguin led around town with a sign on his back reading, "Am I a Labradorian, an Aptenodyte, an Aborigine or a Frigidarian? See Pete Smith's 'What Your I.Q.' etc."

A third question included in "What's Your I.Q." provides another logical tieup possibility. It has to do with the nickname for a piece of underwear. Stills, available at your M-G-M exchange, depict girls modeling various types of "undies." These can be used advantageously for display in the windows of all underwear shops.

JOHN NESBITT'S

The Red Rose

Strange tale of a strange man . . . . John Nesbitt tells of a brawny blacksmith in whose calloused hands were moulded the most delicate works of art.

AT TWELVE NOON, on the second Sunday of June, every year, a single red rose is placed on the altar of the Chapel in Manheim, Pennsylvania. Few people nowadays, even natives of the community, know the significance of the ceremony. Yet behind this annual tribute of one red rose is one of the greatest human stories ever to be portrayed by Metro-Goldwyn-Mayer's Passing Parade series of short subjects. The film, narrated by John Nesbitt, is titled "The Red Rose."

The red rose, according to the film, is deposited on the altar of the Manheim Chapel in payment in full of the annual rent for the buildings and estate. This is the story of the strange assessment.

In the summer of 1751, when the province of Pennsylvania was not much more than a vast forest, an immigrant iron worker named Henry Steigel toiled at his trade. Sixteen hours every day he spent straining like a plow-horse to make iron stoves for the settlers.

But at heart Henry Steigel was no maker of stoves, but a sensitive artist. Tough as he looked and was, he thought flowers the most beautiful things on earth. And he had some inside craving to create with his own brawny hands things as delicate as the blossoms on the bushes. Secretly, and for years, he began to study the art of making glass, at that time extremely difficult for one not born in a family of glass makers.

And besides that, the settlers didn't want art. They wanted sturdy chairs and heavy tables and thick iron stoves.

But the hard-boiled iron master had the soul of an artist and, after long hours over the forge, he worked late into the night to discover the ancient secrets of glass. At last he became proficient at his new art and soon the shelves of his forge shed were lined, not with iron castings, but flower-like shapes of glass. Through his rough hands came delicate vases, wine glasses, cream pitchers and perfume jars.

And at last came the day when Henry Steigel could know whether his work in glass would be accepted by the people in his community. At a country fair he set up a booth and lined the shelves with the little objects he had made in his spare time.

The people liked it. Farmers, country women, gentlemen and ladies all stopped to admire and purchase Steigel's glassware. It was good — and how very good no man of that age was to realize.

So Henry Steigel set himself up in the business of making glassware. The humble iron forger soon became a prosperous business man. In his factory, other men worked for Henry Steigel, moulded the delicate jars and vases. And Henry Steigel became a gentleman, dressed in the finest clothes attainable. He wore a snow white wig, carried a silver snuff box, and he no longer even looked like a sturdy iron worker. He cultivated the austere, proud visage of the aristocrat.

With richs came the burning ambition to be called by a title. So he got himself a coat of arms and changed his name to Baron Steigel.

He became one of the richest men in all the Americas. And he had so much money that he grandly gave some of it away. To the town of Manheim he presented a church and townsight, to have and to hold, rent free, during the giver's lifetime only.

But fate caught up with Mr. Steigel. Money flowed through his hands faster than his glass works could replenish it. Debts piled up and Baron Steigel's day in the limelight was over. His factory was taken away. He was thrown into the debtors' prison. And then one day there appeared an advertisement in a Philadelphia newspaper, "Henry Steigel, artisan, seeks employment in any capacity."

But through long idleness Steigel's hands had lost their creative ability. No longer could he mould beautiful images from molten glass. And in the same little room in the same little building he had lived in long ago, with the few flowers he cherished so much, Henry Steigel waited for death. And as he waited he made peace with himself and history, leaving one of the strangest wills ever written by the hand of man.

For Steigel, who let wealth and luxury destroy him, asked only a single flower as rent for the property he had deeded to the township of Manheim.

Today Steigel glassware is worth its weight in pure gold. Great museums are its proud possessors. These few delicate glasses and vases, these, and the red rose laid annually on the altar of the Manheim Chapel, are the last remaining tributes to the genius of Henry Steigel.

"The Red Rose" was directed by Basil Wrangell and produced by Jack Chertok and Richard Goldstone.

Exploitation

PARTICULARLY good at this time of the year are tieups with florist shops. "The Red Rose" provides the logical reason for one. Get local florists to feature red roses in their windows with display cards bearing the line "See the story of a man who got his greatest inspiration from flowers, etc."

Invite a feature writer of a local newspaper to an advance screening. Using your film as a basis he should be able to work up a swell story on strange wills that have been executed in your community.

It should not be difficult to get local department stores to prepare special window and counter displays of glassware during your engagement of "The Red Rose." They may even be persuaded to mention your film in their glassware advertisements since the film obviously stimulates an interest in delicate, artistic glasses and vases.

In cooperation with local merchants and antique shops arrange a lobby exhibit of old Sandwich, Steuben and other early types of glassware. Due to the widespread interest in antique glass, such an exhibit will serve as an added boxoffice attraction in addition to stimulating interest in your picture.

To the deep South goes the Passing Parade to unfold the thrilling story of Dr. Joseph Goldberger, discoverer of the cure for Dixie's dread disease—Pellagra.

A WAY IN THE Wilderness

ASSING PARADE

FOR the past two years, Metro-Goldwyn-Mayer's Passing Parade series of short subjects has paid tribute to those members of the world of science who have risked their own lives, not to destroy, but to save and to heal and to make the world a better place in which to live. Now, John Nesbitt, narrator of the series, pays homage to another of those almost forgotten heroes, Dr. Joseph Goldberger, an immigrant physician, who found the causes and the cure for the dreaded pellagra disease. The film is titled "A Way in the Wilderness."

The story begins forty years ago in the South when a strange, new sickness spread across the land, touching young and old alike, draining human strength, leaving in its wake insanity and death. Doctors and scientists sought frantically for the germ of this new disease, which they called pellagra.

In 1914, a stranger arrived in the south, sent by the United States Public Health Service expressly to find a cure for this plague. He was Dr. Joseph Goldberger.

Unlike other scientists, who waged their battles in the laboratories, Goldberger started on the land, among the people, watching their work and studying their ailments. He noticed, almost immediately, that pellagra did not attack the wealthy or even the well-off. It struck down only the poverty sticken, the sharecroppers.

In a county orphanage, where conditions were presumably a little better, pellagra was also found. Investigation showed that all but three orphans had the disease, and those three had been stealing milk, meats and vegetables, while the others were eating the regular sharecropper's diet of hominy, grits, cornbread, molasses and potatoes —filling, but not sufficiently nourishing.

After these observations, Goldberger came to the conclusion that food and pellagra were inseparably associated. For this assumption, he was ridiculed by every doctor in the nation. To prove his theory, Goldberger obtained the permission of Governor Brewer of Tennessee to use twelve long-term prisoners from the State prisons, who would consent to submit to his experiments in return for their freedom. The experiment was to last six months.

At the end of five months, none had contracted the disease and Dr. Goldberger was disheartened. Then, all at once, in the sixth month, the tell-tale rash of the disease showed itself on nine prisoners. Goldberger was elated and thought this was proof enough for his theory, but again he was ridiculed. Doctors were still adamant in their belief that pellagra was caused by germs, not non-nutritive foods.

Now, there was only one remaining way to prove his theory. Taking blood from a dying victim of the disease, he injected the blood into his own veins and the veins of his wife. If germs caused the disease, then both would become insane and die. If not, his theory was correct.

Neither he nor his wife contracted the disease and the medical profession, begrudgingly recognized his theory.

A test area was then set apart in one of the worst infected areas. There, the unfortunates were given all the meat, yeast and vegetables they could eat and in a short time they were all healthy again. And only then did the world accept Dr. Joseph Goldberger as a hero.

Continuing to work and neglecting to rest, Dr. Goldberger died in 1929, happy within himself that he was leaving to his adopted country a priceless legacy — a knowledge of the causes and the cure for pellagra.

Yet, today, that legacy has been forgotten. Pellagra again runs rampant. In various parts of the country where formerly there was no such plague, there are many cases now — among crop pickers, in the poor agricultural areas and in certain coal mining and mill districts. Disease and death are again on the march while the nation, with the remedy at hand — thanks to Dr. Joseph Goldberger — stands idly by.

Fred Zinnemann directed "A Way in the Wilderness" from a script by Herman Boxer. Sheppard Strudwick, well-known Broadway stage actor, enacts the role of Dr. Goldberger.

Exploitation ☆ ☆ ☆

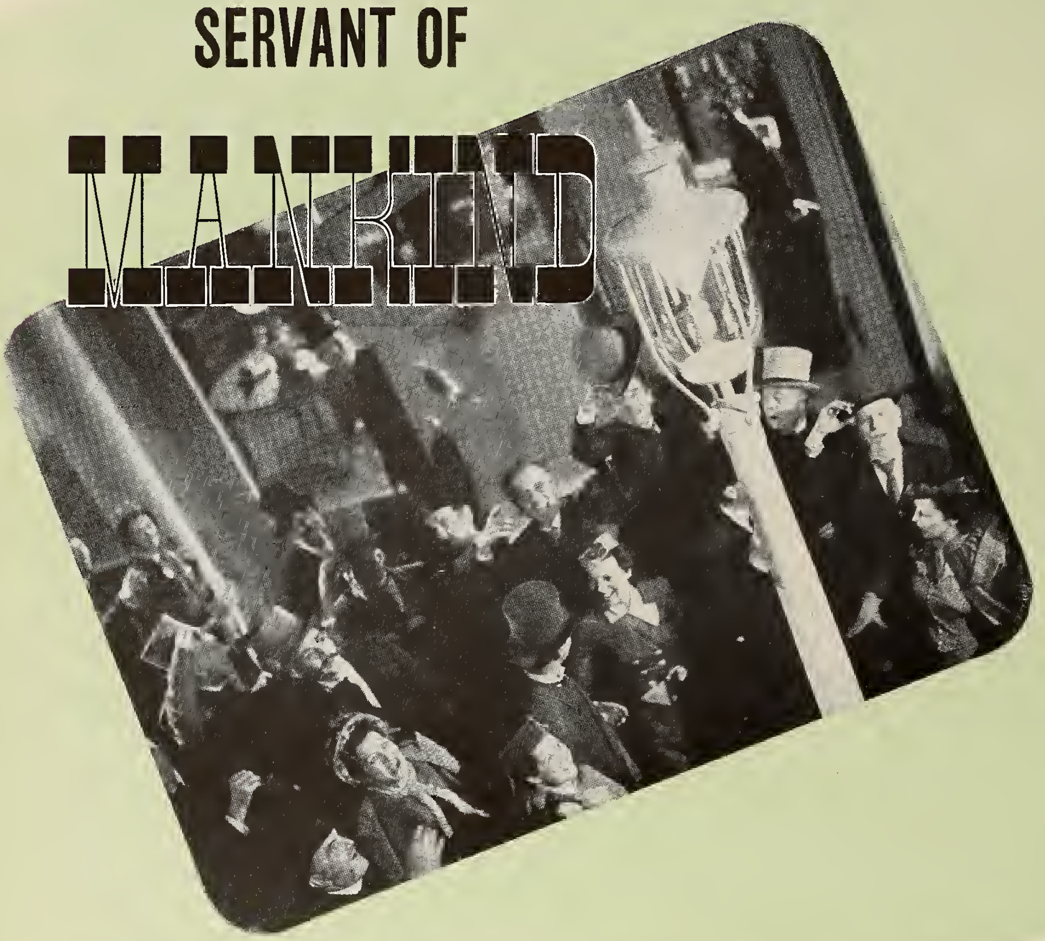
EVERY doctor in your community will want to see "A Way in the Wilderness." Arrange with your local medical associations to have post cards sent to all medicos giving them a brief synopsis of the reel's content.

It would be a good idea to have the sciene editor of your paper review "A Way in the Wilderness" in place of the regular movie critic. It will provide him with plenty of material for a good feature piece.

If the high school or college in your community has a course in home economics it would be appropriate to have the teachers of the class, or even the whole class if it isn't too large, at an advance screening. In addition to newspaper attention, this stunt is bound to provoke a good deal of word-of-mouth publicity.

In less than two years Nesbitt's Passing Parade series has leaped to a high place in the estimate of patrons who appreciate good shorts (and there are many of them). Let them know you have another short on new scientific development. Advertise "A Way in the Wilderness" in your newspapers and on your marquee.

SERVANT OF MANKIND



The history of invention is the history of man's progress through the ages . . . Here is the story behind one of the greatest inventors of them all—Thomas Alva Edison.

THE VAST majority of Americans know Thomas Alva Edison as the inventor of the phonograph, the electric light, the motion picture. But, while any one of these three would be more than enough to stamp a man "great" and earn him undying respect, few people know to just what extent they are indebted to Edison, not only for their everyday convenience but for their very jobs. For Thomas Edison's ideas, it has been estimated, have been responsible for twenty-six billion dollars of productive wealth in the United States alone. One man in every nine in the manufacturing, mechanical and communications industries owes his job to the inventive genius of this man's mind.

Now, in Metro-Goldwyn-Mayer's new one-reel Miniature, Edison's tremendous influence upon modern civilization is portrayed. The film is aptly titled "Servant of Mankind."

Edison, the film relates, had a distinct part in the creation of such every-day commodities as storage batteries, dynamos, electrical plants, generators, the Ediphone, the mimeograph, the telephone transmitter, various telegraphic inventions, the stock ticker, the fleuroscope, Portland cement, phonograph records, the Kinetophone (talking movies), the magnetic ore-separation principle, the principle for the microphone and radio tube, and dozens of other items.

Edison actually took out more than 1150 patents during his colorful career. Yet, he is the man of whom Will Rogers said, "He would have been a great man if he had never invented anything."

"Servant of Mankind," takes the audience back to the half-way mark of the nineteenth century and depicts life as it then existed. It shows flashes of covered wagons travelling West to find gold, the opening of the virgin country of Alasaka, the development of the cotton industry, the rise of the merchant fleet, the growth of mining, the discovery of oil, the laying of the Atlantic cable, the organization of the famous pony express, the rise of cities, the spread of railroads and such events as the Chicago fire and the exploits of Billy the Kid.

This era leads up to the beginning of Thomas Edison's career when he went to New York as an almost penniless and friendless young man of twenty-two in 1869. It shows how homes existed before he gave the world the talking machine and the electric light. Amazingly, the phonograph was invented by him when he was only thirty and the electric light at the age of thirty-two.

The film goes even farther than merely outlining the usefulness of Edison's career. It gives an insight into the life of the man himself.

In order to do this, a camera crew went from Hollywood to Greenfield Village at Dearborn, Michigan, where Henry Ford's famous city of Americana boasts an invaluable collection of material on Edison. Here, among other things, Ford has reconstructed in detail the Menlo Park laboratory in which Edison worked. So perfect is it that, when Edison himself saw it in 1931, he said, "It is 99-9/10 perfect." He smilingly said the other tenth percent of error lay in the fact that the floor of the reconstructed laboratory was not dirty as was the one in which Edison and his faithful workmen toiled to invent so many varied items. "Servant of Mankind" dwells on many interesting parts of this laboratory.

A camera crew also went to West Orange, New Jersey, where Edison had his later laboratory and his home. Views of both were made.

The story was written by Herman Hoffman, who also directed the production. Commentation is by Frank Whitbeck. It was edited by Roy Brickner and has a complete and outstanding musical score by Daniele Amfitheatrof.

Exploitation ☆ ☆ ☆

THOMAS EDISON'S contributions to society are so numerous and important that it is almost impossible to go through a whole day without using something he invented. Telephone and electric companies, music stores selling records, telegraph companies, stores selling refrigerators and other types of electrical appliances are all indebted to him. Because of this, these firms should readily lend space in their ads and windows for announcements of your showing. It should also be easy to work up an interesting and logical page of cooperative newspaper ads, paying tribute to Thomas Edison and emphasizing those products for which he is responsible. Get your electric light company to insert announcements of your showing in the envelopes in which their bills are mailed.

Invite the science editor of your newspaper to an advance screening. Then try to get him to do an article depicting the difficulties a person would run into in one average day if he were not able to take advantage of any of Edison's inventions.

Since there is a great deal of inspirational material in your film, why not screen it in advance for instructors of high school or college classes in science and chemistry. They will certainly recommend the film to their students.

MODERN NEW ORLEANS

IN THE latest of his series of Traveltalks on the Americas, North and South, James A. FitzPatrick presents "Modern New Orleans," a one-reel visit to one of the most colorful ports in the world. Located in Louisiana and situated more than one hundred miles from the mouth of the Mississippi river, New Orleans has become the second most important harbor in the United States in the handling of foreign commerce.

New Orleans, FitzPatrick relates, was founded by the French in 1718. After fifty-four years of French rule it was ceded to the Spanish, then a few years later, returned to the French. In 1803, as part of the Louisiana purchase it came under the control of the United States.

The film, released by Metro-Goldwyn-Mayer, first depicts the magnificent three million dollar Huey Long bridge. Just a few miles beyond the bridge is the city. At the present time, New Orleans with its eight miles of modern wharves houses the nation's largest coffee and banana terminal and the largest shipside cotton warehouse in the world.

At one time, it was thought the soil, upon which the city was built, was too soft to support buildings of more than two or three stories, but that theory was exploded with the building of the large Roosevelt hotel, the Charity hospital and the buildings of Tulane Universiy.

The New Orleans airport, built in 1935, is regarded as one of the most strategically located airports in North America for military as well as commercial purposes.

New Orleans at night, the film shows, is a city with a spirit of gaiety not unlike that of Paris, but truly typical of New Orleans, one of the most progressive cities of the United States.

A RAINY DAY . . .

THOSE popular cartoon characters Mama, Papa and Wilbur Bear, are back again in a new Metro-Goldwyn-Mayer cartoon. Created by Hugh Harman for roles in "Goldilocks and the Three Bears," the three bears were so well received that they were starred in a subsequent cartoon titled "The Bear Family." Now they are to be seen in their third effort, "A Rainy Day," which concerns itself, just as its predecessors did, with Papa's unerring ability to get into trouble at the drop of a hat.

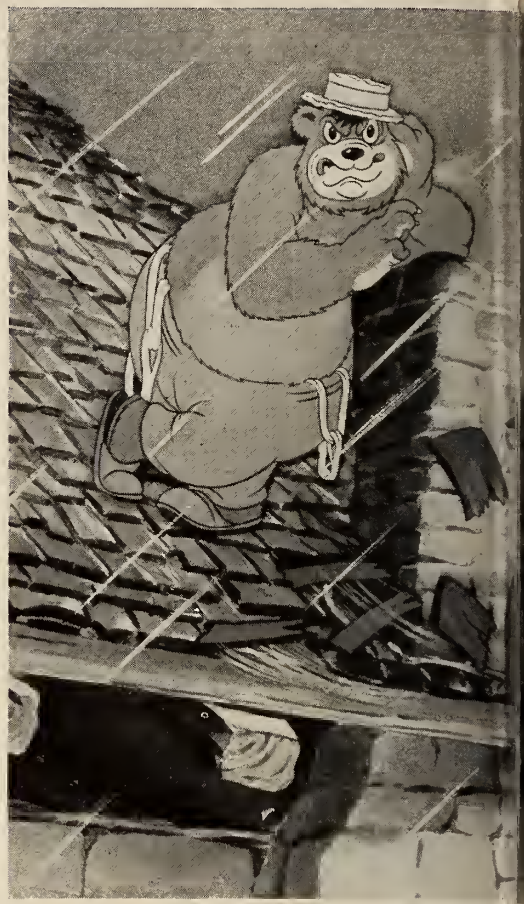
In "A Rainy Day," as Mama is cleaning house, she notices a hole in the roof — a hole that Papa promised to repair a long time ago. Papa merely says, when reminded of it, "It ain't gonna rain today, I'll fix it tomorrow," and with that he turns over to go to sleep.

Just as he finishes speaking, there is a loud crash of thunder, a streak of lightning and dark rain clouds suddenly appear overhead. Quickly, Mama chases Papa onto the roof for repair work, but he is still adamant. He is positive that a hole so small that he can barely squeeze his finger into it, can't leak much. He forces his finger into the hole and when he tries to remove it he finds it is stuck and he practically rips up the entire roof trying to get it out.

Then, loaded down with shingles, nails and a hammer, Papa is resigned to the task of repairing the roof before the deluge. Everything goes well until Papa wallops his finger instead of the nail. Suddenly the rain and wind begin. They sweep everything off the roof, except Papa, who is blown headfirst into the brick chimney. Then the win catches the shingles and Papa is subjected to a drum-like barrage. He tries to get off the roof, but a bolt of lightning catches him right in the seat of his pants. Papa streaks like the wind all over the roof, but wherever he darts, the bolt pursues him. There are more bolts and still more bolts until the roof looks like a sieve.

Finally, Papa, worn out, sits down on the edge of the roof and leans against the lightning rod to rest. Another bolt comes and strikes the rod and Papa goes out like the proverbial light.

The next day, as he lies in bed, bandaged from head to toe and contemplating the practicability of moving to a desert, Wilbur walks into the bedroom with a pitcher of water for Papa. But, on entering the room, he trips over the rug and Papa is again subjected to a deluge.



M•G•M CARTOONS

SWING SOCIAL . . .

IN HIS famous "bathysphere," which descends hundreds of feet into the depths of the sea, William Beebe, noted ocean explorer, has seen many strange, almost unbelievable sights in the murky waters on the ocean's floor. But never in any of his sub-aqua prying will he witness a sight as strange as the one William Hanna and Joe Barbera depict in their first cartoon for Metro-Goldwyn-Mayer. The cartoon is titled "Swing Social."

One Sunday morning, the film relates, way down South in the land of cotton, when all the folks are in the meeting hall, Brother Brown, a fugitive from the meeting, is sitting by the edge of the river fishing for bass. Deacon Black, who happens to be passing by, sees Brother Brown and stops to talk to him.

"Don't yo' know dat on a Sunday morn' yo' cain't catch no black bass on accounta' de black basses has dere swing social evr'y Sunday. If yo' don' believe me, look down dere," Deacon Black says. So, the Brother and the good Deacon look into the river, and sure enough there are all the black bass in a terrific swing session.

Sister Finn is there, in her Sunday best, with Brother Gill, who is wearing his favorite checkered vest. Soon, Old Man Mose, who was thought to be dead, arrives. He has come to kick the bucket on this social Sunday morning. Uncle Tom is also there, all decked out in a new store-bought suit. Formerly, he had had trouble with a scaly Simon Legree, but now there is no more Simon Legree, and no more trouble. In fact, Uncle Tom has just bought a new black bass cabin on the F.H.A. plan. Next to arrive is F.D.R. Jones, youngest member of the younger set.

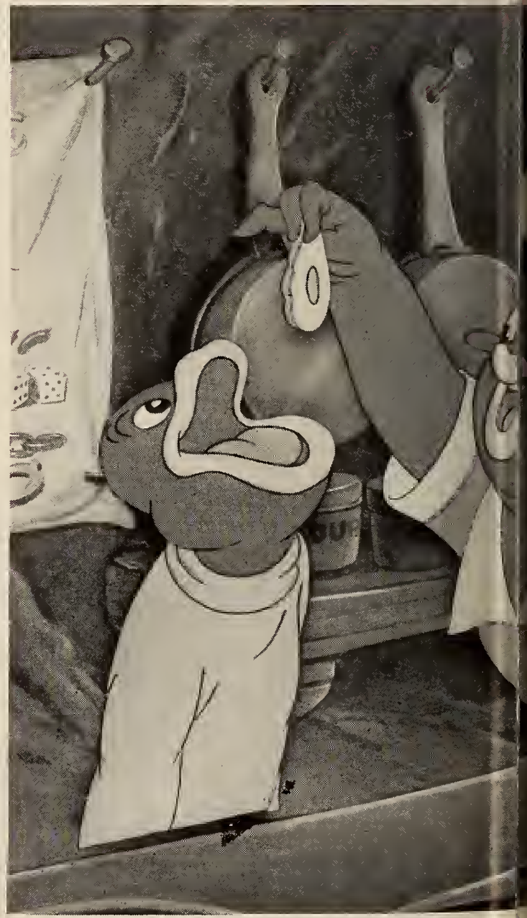
Then, come the finny pickaninnies, to swing and sway with the older folks and to watch old Grandpa as he leads the singers while shimmying, jiving and rug-cutting.

"Whatcha doin' Grandpa?" one pickaninny asks.

"Ah'm doin' de voodoo," he replies. "Dere's de polka, de waltz, and de Suzy-Q, but dey is all the same with a different name, but the voodoo is de only one dat's really different."

At this point, Deacon Black, who is watching the swing social with Brother Brown, looks up from the water and says, "Yo' see, dat's de reason why de black bass won't bite on Sunday."

Brother Brown, very sheepishly hangs his head and shuffles slowly down the road to join the rest of the Brothers and Sisters at the meeting hall.



OUR GANG
THE NEW PUPIL

HELL hath no fury like a woman scorned, is now the favorite motto of Alfalfa, Casanova of the Our Gang kids. For this fickle young Romeo jilted his best girl-friend, Darla, for the lovely face of a new pupil at school — and didn't get away with it. He forgot to take into consideration what could happen if the two girls got together to take "these men" down a peg or two. Well, they did, and the resulting chaos is the theme of the Gang's latest comedy for Metro-Goldwyn-Mayer, "The New Pupil."

The story begins on a certain morning before school with Alfalfa and Spanky promising to have lunch with Darla. She has some lovely sandwiches; Alfalfa has some lovely pie and Spanky has a good appetite.

In the school room, both Lothario Alfalfa and Don Juan Spanky observe a new pupil, a lovely and gorgeous young female named Sally. They immediately forget about their luncheon date with Darla.

When lunch time arrives, Alfalfa and Spanky watch Sally eat her dainty sandwiches. Alfalfa offers her a piece of his apple pie, but she refuses it, reminding him that it is bad for the figure. Then he takes out his own home made sandwich, consisting of an entire herring on a whole loaf of bread, garnished with cheese, bologna, pickles and tomatoes. Alfalfa, in offering it to her, dumps the entire contents on her dress. She becomes furious and, in a huff, leaves the two great lovers and seats herself next to Darla, who is crying. Darla relates to Sally the reason for her tears and the two become fast friends when Sally promises to teach "both men" a lesson they will never forget. Sally returns to the boys, begs forgiveness for having been so rude, and invites them both to tea at her house that afternoon.

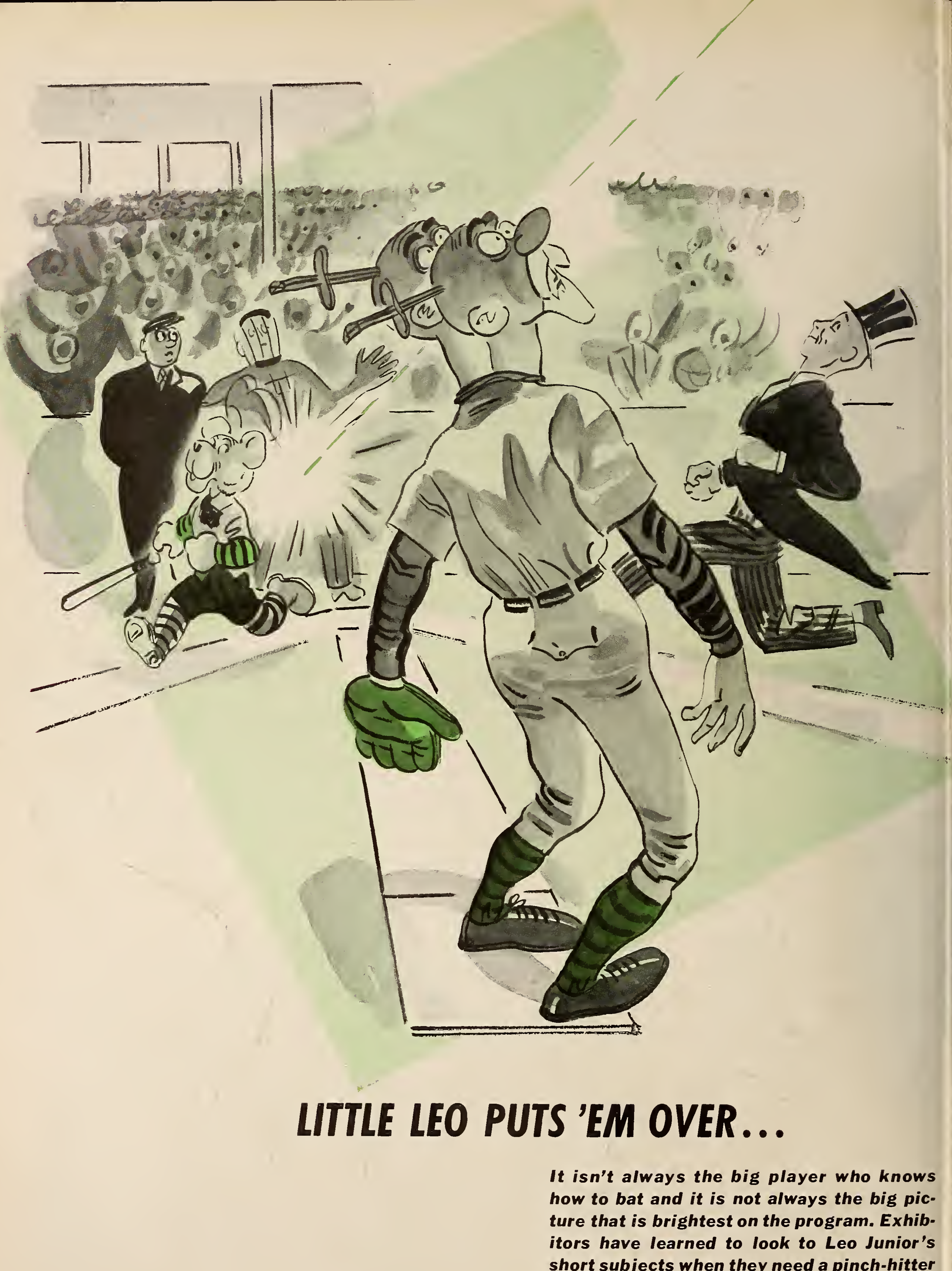
Just before tea, Sally has her setting complete. Behind the garden hedge many Gang classmates are eagerly eavesdropping. Spanky, first to arrive, is shown into the garden by Sally's mother. Then, Sally suggests they play games. Spanky wants to play postoffice, but Sally prefers a game in which Spanky has to wear girl's clothes, hold a doll on his lap, and pretend to be one of Sally's friends at a sewing circle. He is getting along fine, while the Gang, in the bushes, are laughing themselves silly at Spanky's antics. Then Alfalfa shows up. He, too, has to put on a dress, hold a doll on his lap, and pretend to be a gossiping female. Unable to restrain their laughter any longer, the eavesdropping "Gangsters" fall out of the tree and through the hedges. Alfalfa and Spanky, in their women's raiment retreat ignominously.

The next day, completely deflated of their ego, Alfalfa and Spanky are having lunch with Darla, when Sally passes, arm in arm with Mickey. It seems that since Mickey doesn't like girls and Sally doesn't like boys, they decided to go around together.

May McAvoy, former silent star, plays her first role in her comeback, as Sally's mother. Juanita Quigley plays Sally.

Edward Cahn directed from a script by Hal Law and Robert McGowan.

Jack Chertok and Richard Goldstone produced.



LITTLE LEO PUTS 'EM OVER...

It isn't always the big player who knows how to bat and it is not always the big picture that is brightest on the program. Exhibitors have learned to look to Leo Junior's short subjects when they need a pinch-hitter to bring in a couple of foul features . . . his last inning rally often saves the ball game.

METRO-
GOLDWYN-
MAYER

SHORTS
STORY

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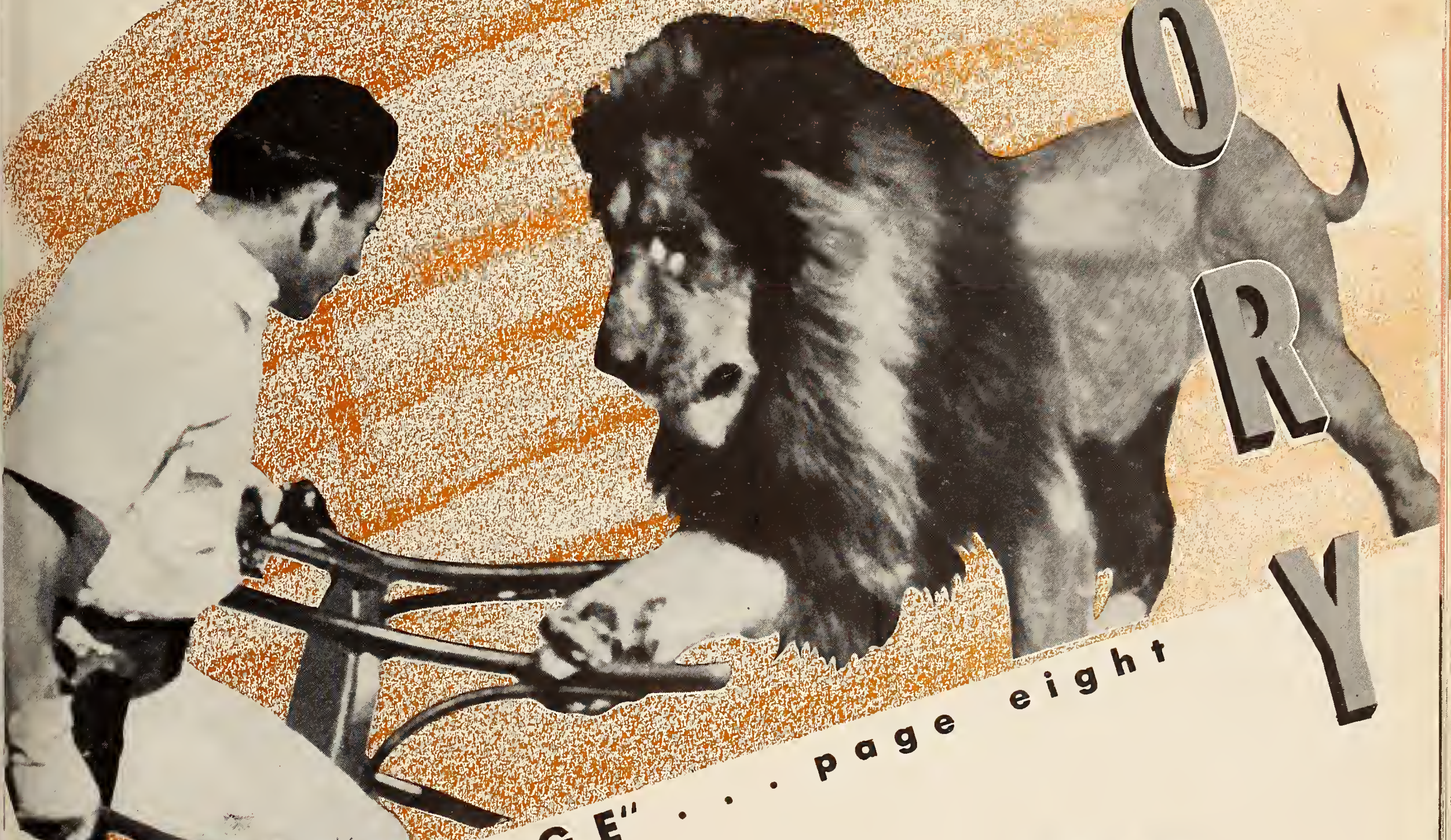
PERIODICAL DIVISION



"CAT COLLEGE" . . . page eight

JUNE
1940

THE PUBLIC SPEAKS!

Every American who sees "The Flag Speaks" will be a better American.
—*RAYMOND J. KELLY*
National Commander
American Legion

It is one more evidence of the power of the screen.
—*FANNIE HURST*

No one should miss it. Everyone will enjoy it.
—*MRS. L. G. ZABRISKIE*
Nat. Soc. of Colonial Dames

An opportunity for every theatre manager in the country to show his true patriotism.
—*MRS. LEROY MONTGOMERY*
Daughters of the American Revolution

A masterpiece...it is a film that no American can afford to miss.
—*MARY HARDEN LOORAM*
Intl. Fed. Catholic Alumnae

Glad to recommend this picture to our members.
—*GEORGE J. ZEHRUNG*
Nat. Council Y. M. C. A.

A timely film.
—*DR. EVERETT R. CLINCHY*
Nat. Conf. Christians and Jews

It will appeal to every American.
—*MESSMORE KENDALL*
Sons of the American Revolution

THE PRESS SPEAKS!

Magnificent two-reeler, resplendent in exquisite Technicolor, pulsating with action, richly deserves protracted booking in every film house.
—*FILM DAILY*

In the front rank of short subjects.
—*JAY EMANUEL PUBLICATIONS*

The spirit of the American people is captured in the beauty of the film.
—*M. P. HERALD*

Rich in elements which are saleable.
—*M. P. DAILY*

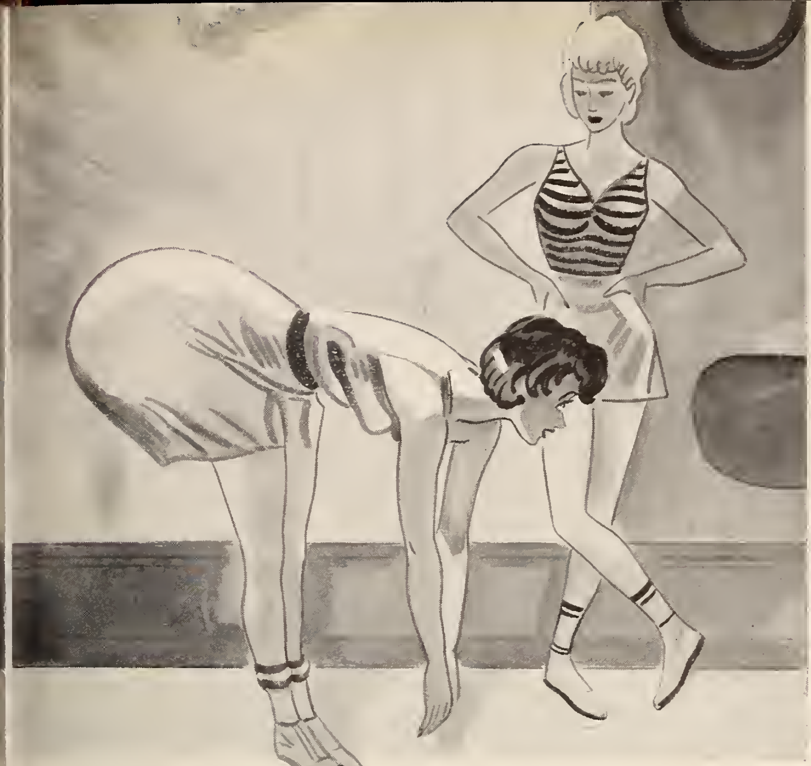
Guaranteed to make audiences applaud.
—*BOXOFFICE*

Instead of having to sell it to your patrons, you'll find them coming to you with requests for it.
—*SHOWMEN'S TRADE REVIEW*

The Picture That Has 130 Million Press Agents!

"THE FLAG SPEAKS"

Two Thrilling Reels in TECHNICOLOR from M-G-M!
Ready For Release June 14th After Months of Intense Promotion!



ADVENTURES OF DOUBLE-FEATURE FANNY

Maybe it would be easier if I just stopped going to double features"

The most significant development in the picture business is taking place in the short subject field. Hollywood is discovering that the public wants pictures with an "educational" slant...patriotic shorts, really remarkable one and two-reelers depicting the drama of science, medicine, and biography...Well rooted was the Filmville belief that the great American public has a 12-year-old intelligence and, therefore, could not appreciate anything more profound than boy-meets-girl slush. Never has any fallacy been more thoroughly exploded. I have yet to see one of these short subjects in a theatre where the audience did not express approval with enthusiastic applause. —JIMMIE FIDLER

SHORT STORY
JUNE 1940

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ENTIRE CONTENTS OF THIS PUBLICATION AVAILABLE FOR REPRODUCTION IN WHOLE OR IN PART . . . . ADDRESS ALL COMMUNICATIONS TO THE EDITOR

Editorial Advisory Board: HOWARD DIETZ • S. F. SEADLER
HOWARD STRICKLING • OSCAR A. DOOB • HERBERT MORGAN

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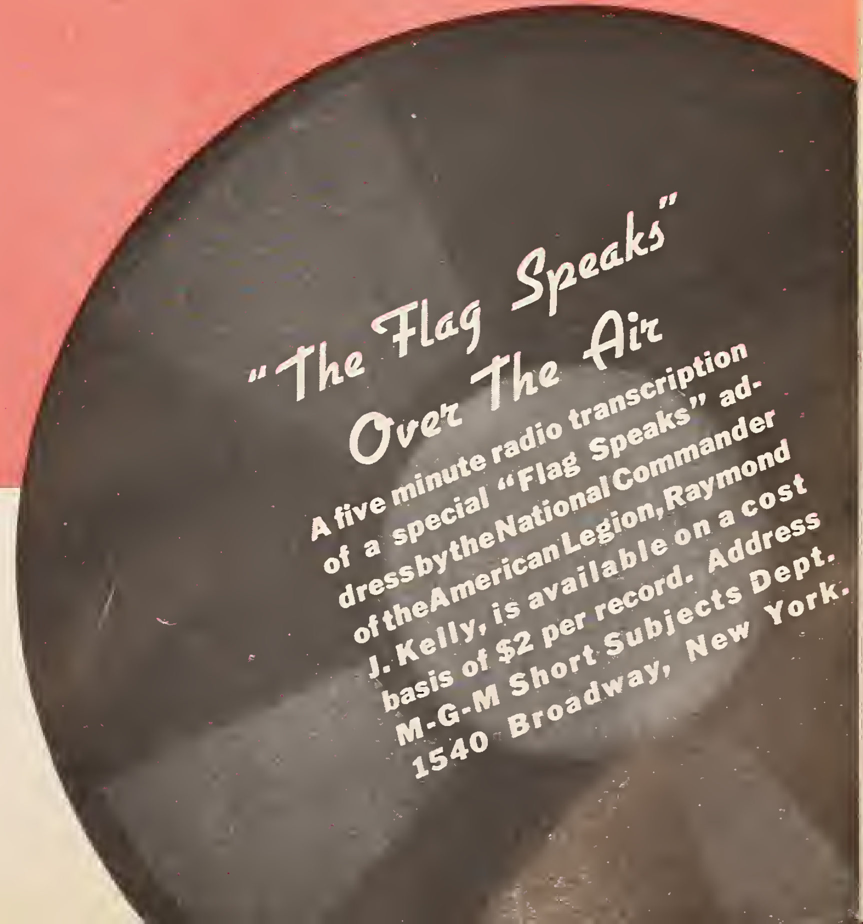


"The Flag Speaks" Over The Air

A five minute radio transcription of a special "Flag Speaks" address by the National Commander of the American Legion, Raymond J. Kelly, is available on a cost basis of $2 per record. Address M-G-M Short Subjects Dept. 1540 Broadway, New York.

Leo Jr's Lion-Up

A convenient index, for reference purposes, of short subjects which have appeared in previous issues.

SPECIAL

The Flag Speaks — Saga of the Stars and Stripes, telling the history of the emblem of the United States and showing why and how to display and salute it. (19 mins.) *JAN.-FEB.*

CRIME DOES NOT PAY

Jack Pot — Crime Does Not Pay series exposes the slot machine racket, showing how nickels from honest citizens lay the foundation for empires of crime. (19 mins.) *MAR.*

Know Your Money — Genuine U. S. currency is shown on the screen for the first time as the Crime Does Not Pay series exposes the operations of counterfeiters. Made in co-operation with the U.S. Treasury Department. (21 mins.) *JAN.-FEB.*

Pound Foolish — Spotlighting a black page in Society's Blue Book, the Crime Does Not Pay series denounces "the best people" who evade U. S. Customs duties — a crime which Society has made a fad. (20 mins.) *NOV.-DEC.*

Drunk Driving — Death rides the highway in this expose of the "criminal" who mixes alcohol and gasoline — a potion of certain destruction. (21 mins.) *OCT.*

PETE SMITH SPECIALTIES

Spots Before Your Eyes — If last night's gravy doesn't look well on you today, look to Pete Smith. This time he's an expert at removing stains from everything—except reputations. (10 mins.) *APR.-MAY*

What's Your I.Q. No. 2 — Pete Smith presents another quiz subject investigating the intelligence quotient of motion picture audiences. (10 mins.) *APR.-MAY*

The Domineering Male — Pete Smith makes a study of women's tactics in the pursuit of men and offers some timely advice to marriageable men on how to avoid the leap year menace. (10 mins.) *MAR.*

What's Your I. Q.? — Dust off the dunce cap. here's Professor Pete Smith with a question bee for lads and lassies who think they know all the answers. (7½ mins.) *JAN.-FEB.*

Maintain the Right — Pete Smith makes the first authentic picturization of the famed Canadian Northwest Mounted Police, showing how its men are trained and depicting one of their typical adventures. (10 mins.) *JAN.-FEB.*

Romance of the Potato — Pete Smith says a mouthful about the part the potato has played in history —proving there is more to the "mickeys" than appears on the plate. (9 mins.) *NOV.-DEC.*

Stuffie — As Hollywood's official canine-connoisseur, Pete Smith presents a stirring tale of a dog that lays down its life out of courage and dogged devotion. (11 mins.) *NOV.-DEC.*

Let's Talk Turkey — A bird on the table is worth two on the floor, Pete demonstrates in his one-reel lesson on how properly to carve a turkey. (10 mins.) *OCT.*

Set 'Em Up — Laughs to spare as Pete Smith bowls audiences over with a delightful demonstration of the game which 14 million bowlers have made America's favorite indoor sport. (10 mins.) *SEPT.*

FITZPATRICK TRAVELTALKS

Modern New Orleans — Views of the capital of Louisiana are depicted showing the city's famous harbor. airport, university and many other interesting sites. (8 mins.) *APR.-MAY*

Night Descends On Treasure Island — Depicting the colorful spectacles at the San Francisco World's Fair seen at night through the lens of a Technicolor camera. (8 mins.) *OCT.*

A Day On Treasure Island — FitzPatrick offers a pictorial treat in Technicolor of the startling wonders at the Golden Gate International Exposition on San Francisco's famed Treasure Island. (11 mins.) *SEPT.*

PASSING PARADE

The Red Rose — A strange tale of a strange man — John Neshitt tells of a brawny blacksmith in whose hands were moulded the most delicate works of art. *APR.-MAY*

A Way In the Wilderness — The Passing Parade unfolds the thrilling story of Dr. Joseph Goldberger, immigrant physician, who discovered the cure for the South's most dreaded disease — pellagra. *APR.-MAY*

The Hidden Master — Is today your lucky day? . . . John Nesbitt's Passing Parade depicts the powerful role fortune plays in moulding the careers of men. (11 mins.) APR.-MAY

XXX **Medico** — (formerly titled S.O.S. Medico) Science finds a new S. O. S. that enables a doctor to save a life while seven hundred miles away from his patient. (10 mins.) *JAN.-FEB.*

Forgotten Victory — (formerly titled "Mark Carleton") Saga of an unsung hero. John Nesbitt reaches into the depths of oblivion to pay long due tribute to the man responsible for the very bread we eat. (10 mins.) *OCT.*

MINIATURES

Servant of Mankind — The history of invention is the history of man's progress through the ages. Here is the story behind one of the greatest of all inventors — Thomas Alva Edison. (9 mins.) *APR.-MAY*

The Old South — Romantic story of old Dixie, where every master and every slave paid homage to the monarch, King Cotton. (11 mins.) *JAN.-FEB.*

Northward Ho! — A behind-the-scenes story of a movie in the making, depicting the comprehensiveness of a film company on location. (9 mins.) *JAN.-FEB.*

A Door Will Open — Coincidental or supernatural? Carey Wilson relates the strange tale of an intangible something that righted a serious wrong and made a great career possible. (11 mins.) *NOV.-DEC.*

Where Turf Meets Surf — Hollywood once again trains the cameras on itself and catches movie stars at play at Del Mar By The Sea, California's famous race track. (11 mins.) *NOV.-DEC.*

Mendelssohn's Wedding March — Romantic history of the theme song of romance which Mendelssohn wrote for one couple but which has become sacred to lovers everywhere. (8 mins.) *OCT.*

Miracle At Lourdes — (formerly titled "Traveler's Tale") — Carey Wilson tells a strange story of divine intervention at the historic shrine at Lourdes. (11 mins.) *OCT.*

Short Notice!

Talk of "5th column" activity in the United States is stimulating alert showmen to repeat book the timely Crime Does Not Pay subject "While America Sleeps" which depicts sabotage in the airplane industry.

OUR GANG COMEDIES

The New Pupil — Alfalfa and Spanky find, to their great discomfort, that they can't "jilt" one "woman" for another without suffering the direst consequences. (11 mins.) *APR.-MAY*

All About Hash — Not only can the Our Gang kids solve their own problems, but they can also be counted upon for some practical fatherly advice when their parents are in trouble. (11 mins.) *MAR.*

Bubbling Troubles —(Formerly titled "In Love Again") —Alfalfa and Butch, of the Our Gang kids, herald spring by courting Darla. Butch is favored but Alfalfa wins out by the use of brains and the misuse of a Spring Fever remedy. *MAR.*

The Big Premiere — The Our Gang youngsters become film producers and present Hollywood's strangest comedy, a blend of Robinson Crusoe, Robin Hood, Sleeping Beauty, Cinderella and The Shadow, all together. (10 mins.) *JAN.-FEB.*

Time Out for Lessons — Alfalfa thinks he is too great a football hero to warry about his studies, but a frightening glance into the future makes him the most studious member of his class. (11 mins.) *NOV.-DEC.*

Alfalfa's Double — Alfalfa's double moves into the Gang's town and his presence causes the real Alfalfa no end of trouble and embarrassment. (11 mins.) *NOV.-DEC.*

Dad for a Day — It takes all the wiles of Spanky, Alfalfa and the rest of "Our Gang" and a Father and Son's Day picnic to teach a bashful bachelor how to propose. (11 mins.) *SEPT.*

ROBERT BENCHLEY

Home Movies — Focusing his attention upon amateur movie makers, Bob Benchley discovers that home-made movies can be very under-developed entertainment. (7 mins.) *MAR.*

That Inferior Feeling — In another adventure in mental gyrations, Professor Benchley proves that a mouse is a mouse — even if he has only two feet. (9 mins.) *JAN.-FEB.*

See Your Doctor — Benchley is stung by a bee and then by a doctor. He comes to the conclusion that both are bad medicine. (8 mins.) *NOV.-DEC.*

A Day of Rest — Bob Benchley digs into his garden. his attic. a game of badminton and a picnic lunch in the futile quest of a day of rest. (9 mins.) *SEPT.*

M-G-M CARTOONS

Swing Social — Depicting in Technicolor a Sunday morning swing session among the many fish that live down at the bottom of the sea. (8 mins.) *APR.-MAY*

A Rainy Day — Another Technicolor cartoon starring the Bear family. This time it's Papa Bear's adventures with a bolt of lightning while trying to repair a leaking roof. (7 mins.) *APR.-MAY*

Home On the Range — A Technicolor cartoon depicting the adventures of a "black sheep" calf who strays from the herd and meets up with a voracious wolf. (8 mins.) *MAR.*

The Bear Family — A cartoon within a cartoon. portraying those new stars. Mama. Papa and Wilbur Bear involved in typical domestic chaos. Filmed in Technicolor. *MAR.*

The Fishing Bear — Mr. Bear goes fishing and loses not only "the biggest one you ever saw," but also his new metal pole, new fishing basket and sunny disposition. (8 mins.) *JAN.-FEB.*

Puss Gets the Boot — Story of a one-mouse revolution in which a big tom-cat is subdued in a battle of wits. (9 mins.) *JAN.-FEB.*

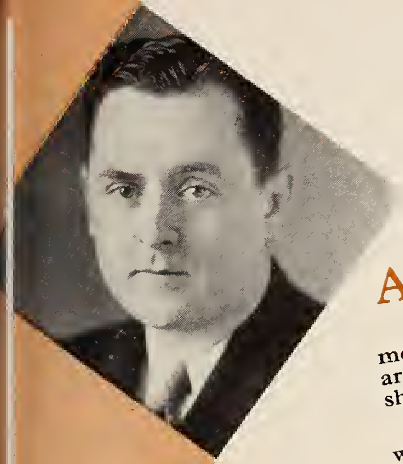
The Mad Maestro — Depicting in Technicolor the torments that a world famous conductor suffers while leading a mediocre orchestra. (8 mins.) *NOV.-DEC.*

Peace On Earth — A new type of cartoon satirizing the human race and ridiculing it for resorting to war to solve its problems. Very timely! (9 mins.) *OCT.*

A FEW SHORT WORDS

by VINCENT TOWNSEND

Motion Picture Editor of the
Birmingham News and Age-Herald



A BLACK CURSE upon the unhappy gentlemen who grumble . . . "Out with the shorts!"

Way down South, where the honey-suckle actually grows and the folks like a good motion picture just about as much as the folks Up East or Way Out West, theater managers are willing to admit that the only trouble they have with their short subjects is when those short subjects are poor motion pictures.

The gimlet-eyed young men who measure all art by the boxoffice contend that when the pictures are well directed, well written and cleverly played, the folks who pay the bills are happy as a lark in the Spring. But when the pictures are poorly done, the Public . . . Mr. and Mrs. and the Little Publics . . . go out grumbling. The managers have learned that even a first rate short will often sell an otherwise weak bill.

Now, that ragged old rascal, the double feature, is still "something to read about" in trade magazines in most Southern cities, and every agency interested in better motion picture entertainment is anxious to keep him locked in the hope chest of desperate exhibitors. They discourage any thought of substituting him for the poor shorts that come their way. For they know two hours is just about all the screen entertainment that most theatergoers are willing to accept.

The short subject has to be good to survive the pounding that the audience has to take from doubtful features, poor newsreels and screen advertising, even in a two-hour program, but if the short subject is good, it can hold its place no matter what.

Color and careful direction already have done much to lift the shorts out of the mire of custard and hillbilly music. Careful selection of subject material is lifting them now to even more pleasant amusement levels.

Certainly the great field of visual education that lies in front of the motion picture industry could be explored by the genius that abounds in the business. Some companies are already taking advantage of this opportunity and managers say that these are the pictures—the historical shorts, the cultural features in the field of music, art and science, the miniature musical, the outright educational anti-crime, anti-accident short—that win applause.

Organized groups such as the Parent-Teachers and the women's clubs are already reaching into this field of visual education for entertainment emphasis. Active cooperation, based on a national program such as the Better Motion Picture campaign, certainly would yield returns for those who are willing to put as much thought, energy and creative genius in the short subjects as they put in the features themselves.

So let's say to the movie-makers: Quit grumbling, quit forcing theaters to play subjects that the managers know are going to deaden the program rather than enliven it, give a thought to gambling as strongly on your shorts as you gamble on your features, and use some of your best writers, directors and actors in the short subject field. If you do this, you may not only enrich the boxoffices but you may do something aggressively useful for the education of the people.

Make skill the measure of your selection of the men who do your jobs, be willing to meet the interest of the people who support your product, and be smart enough to get out and find what they are willing to pay for.

Don't sit fatly content in plush-lined offices and be happy with the yessing that you get as the world's greatest showmen of yesterday.

Remember that the intellectual level of the folks in the street has been lifted with the years.

Take a tip from your local newspaper. You will find economics, politics, home-making, science, adventure, history, music, art, literature, medicine, education, as well as the latest news, discussed in its columns. The same people that buy that newspaper go to see your motion pictures, and you have the advantage . . . you can make your economics, politics, home-making, science, adventure, history, music, art, literature, medicine and education live in color, and action.

The short subject, dramatically compact and sparklingly terse, should be your best approach to the interest of the people who enjoy the comedy, the music, the adventure, the excitement and the progress of life.

Turn your best talent aloose in this field and see if your gamble won't find its reward.

SHORT STORY MAGAZINE GUEST EDITORIAL

PETE SMITH

JOHN NESBITT

CAREY WILSON

JAMES FITZPATRI

LET'S LOOK AT THE RECORD

With 43 awards lending weight to his words, Leo Junior predicts greater glory for M-G-M shorts during the 1940-41 season.

THE screen's little short subjects are here to stay, Hollywood has decided. In fact, by 1945 shorts will have routed their arch enemy the double feature from the nation's movie theatres, take it from M-G-M's short subject manager, Fred C. Quimby.

It was nine years ago that the double feature ogre first appeared and crowded the short subject off the screen almost entirely. Shorts at that time were totally unprepared to meet the challenge. They had not yet recovered from the set-back they suffered when sound was introduced a few months earlier. The shorts makers had just made the disturbing discovery that their perennial komedy kops were a complete dud on the sound track, which left them in a quandary. One after another, producers began to desert the shorts like rats from a sinking ship. Slapstick was definitely done for; shorts were dying on the vine. Few believed that shorts could survive the first year of double features.

One of the few that stuck to shorts was M-G-M who, even in those days, regarded the double feature as a threat not so much to shorts as to the industry as a whole. And it was Quimby who was among the first to see that the custard pie was neither articulate on the sound track nor effectual as a weapon against the doubles. In other words, if they were to survive at all, an entirely new type of short had to be developed.

Metro took the initiative in exploring entirely new fields, coming up with such experiments as the historical short, the straight drama, the factual documentary short, and the new and more subtle type of comedy.

Metro's efforts to save the shorts met with enthusiastic audience response and have won the plaudits of the industry. Proudly displayed in the M-G-M shorts department today are a total of 43 Awards received from the Motion Picture Academy and other industry groups which serve to support Metro's views about shorts.

Just as the shorts comeback struggle began to look brighter than at any time since double features, there came the War and the decline in foreign revenues, admittedly affecting shorts to a greater degree than features. Then came the crucial hour for shorts when the Studio debated the question of retrenchment. Production budgets were higher now than ever before but, as Quimby argued, better shorts were being made as a result. To reduce shorts in either quantity or quality now would be to lose the ground already gained against the double feature.

Quimby finally won his case, the War stands rejected. And the short subjects will not retreat, their outlet will not be reduced nor will production budgets be curtailed. On the contrary, Quimby believes that shorts will make greater strides than ever next year because of the increased attention they are bound to receive from both the production and sales departments. In order to compensate for the revenues lost abroad, it will be necessary that the domestic market be expanded, which means that shorts

HUGH HARMAN and RUDOLPH ISING

will achieve their widest distribution since the advent of double features.

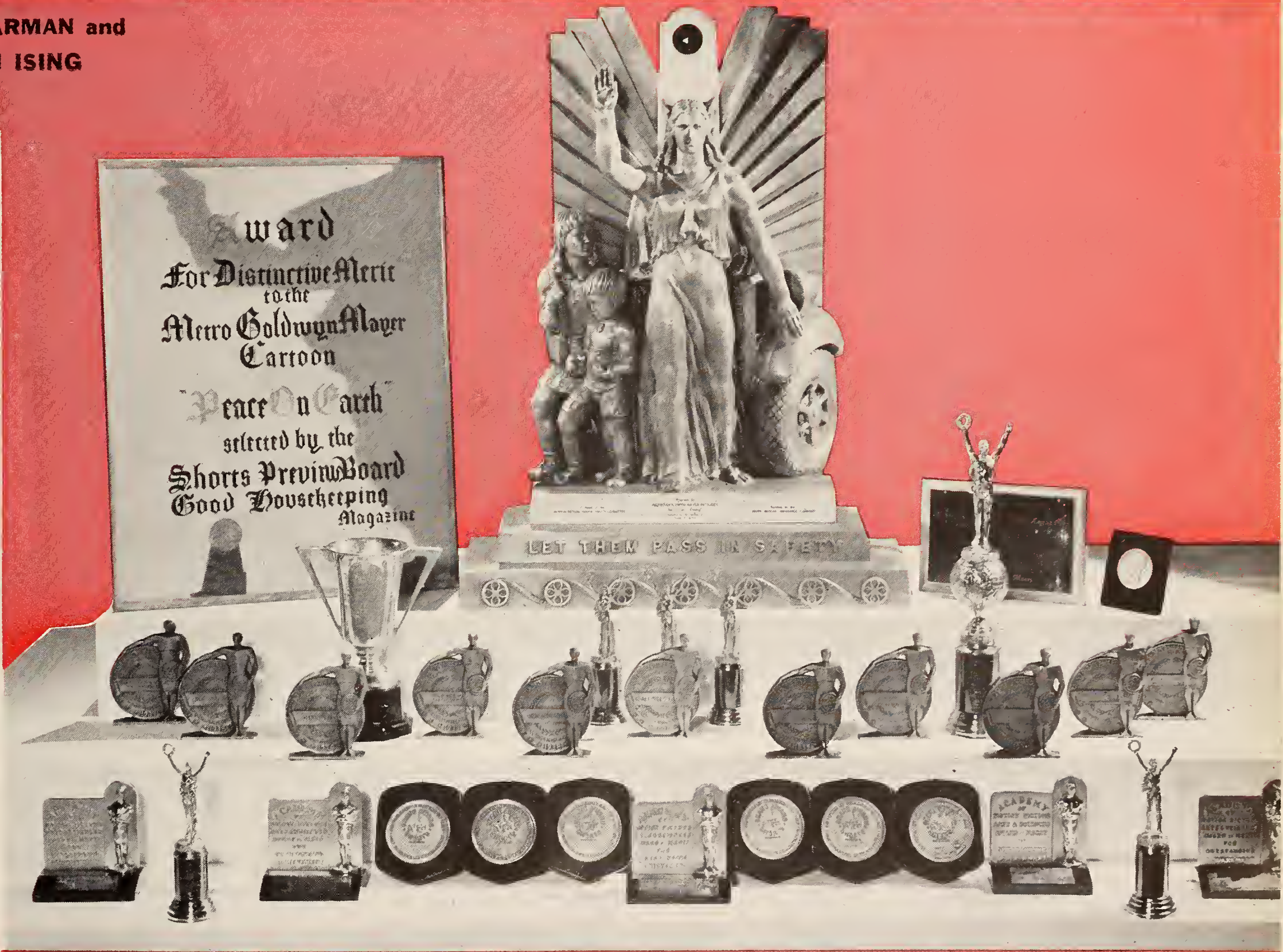
To accomplish this, the Studio has the job of supplying the sales department with shorts that will be acceptable to the public as entertainment worth a portion of the admission price. Thus, in the production of Metro's short product next season, more care than ever is to be exercised in the selection of subjects of the widest possible audience interest and, more particularly, those which will have better than average appeal at the exhibitor's ticket window.

According to Quimby, the shorts menu which Metro will set before movie-goers next season will total 78 subjects in 84 reels, in addition to 104 issues of News of the Day. Heading the list, and budgeted higher than the average independent "B" feature, which will be six Crime Does Not Pay two-reelers, several of which are to be based on nationally important racket investigations currently in the news.

The one-reel classification begins with fourteen Pete Smith Specialties in which M-G-M's justly popular sound-track wit and "unseen star" will present his own collection of sundry human interest material highlighted with humor.

John Nesbitt is slated to deliver nine factual documentaries of topical interest in his Passing Parade series. Today's increasingly popular documentary treatment will again be represented in a series of ten Miniatures among which will also be included several of commentator Carey Wilson's absorbing excursions into the realm of mental telepathy and the psychic unknown.

Eighteen cartoons, in Technicolor, will be divided betwen producers Hugh Harman and Rudolph Ising. Next season's twelve Technicolor Traveltalks, from producer James A. FitzPatrick, will be devoted largely to the United States and its territorial possessions. Completing the list will be nine Our Gang comedies which next year are to be produced with an eye to adult appeal.



An average of better than three medals per year, awarded by various national magazines, trade journals, theatres motion picture councils and the Academy of Motion Picture Arts and Sciences, is Leo Junior's enviable record, accumulated over a period of thirteen years. Among these awards are five "Oscars" from the Motion Picture Academy, a scroll from Good Housekeeping magazine and a medal from Parent's magazine which, though usually presented only to features, was awarded to a short for the first time in the case of the cartoon "Peace on Earth."

CAT C

"You have to be patient and kind and have a knowledge of each one's personality. And you must not be afraid."

These words are not intended for the lovelorn. The advice comes casually and unemotionally from the lips of Clyde Beatty, the world's most famous lion trainer. And it is directed to anyone who has a secret desire to follow a "different" career. For Mr. Beatty, at his Jungle Zoo in Fort Lauderdale, Florida, is now offering a complete course in lion training. The intricacies of this strange profession are now to be seen on the screen in Pete Smith's latest Specialty for Metro-Goldwyn-Mayer titled "Cat College."

During his many years as a lion trainer Beatty has been more than willing to give instructions to would-be lion training careerists or people who just wanted to inflate their ego by learning to handle themselves in a cage with a full-grown lion. But one of his steadfast rules has been that no one must be present when he is training a newly-acquired lion to interpret the intricate commands that a trainer gives, because this requires the greatest concentration both on the part of the trainer, for his own protection, and on the part of the lion who is accustomed, up to this time, to take orders from no man. In "Cat College," however, a camera in the cage ground away while Beatty went through various stages in his training routine and the public will see for the first time how jungle-bred animals are trained to go through amazing routines at the crack of a whip.

One of Beatty's acts, for instance, consists of getting those natural jungle enemies, the tiger and the elephant, to work together in the same cage. Indeed, in one of the acts a tiger rides on an elephant's back. This act was the result of months of training. First a tall dolly, its top covered with grey canvass to resemble an elephant's back, was wheeled into the tiger's cage and the wary cat was persuaded to leap upon it. Then it was pulled around the cage to per-

LLEGE

When a female faces a feline the fur begins to fly... From the safety of the sound track Pete Smith presents Clyde Beatty, world's greatest animal trainer, who conducts a course for co-eds in the care and training of lions.

mit him to become accustomed to the motion. After many weeks of this an elephant was suddenly substituted for the dolly. When the tiger leaped from the pedestal he instinctively knew that something was different. He began to claw while the elephant tried to shake him off. At this instant Beatty stepped in and chased the tiger back into his cage. There the lesson ended for that day. Many days of these momentary spats followed until both the tiger and the elephant gained confidence, not in each other, but in Beatty's ability to control the other animal. Ultimately, the tiger and the elephant were ready to put on a regular act which is now conducted by Beatty's wife, Harriet.

In the film, while Beatty carries out the action, Pete Smith, from the comparative safety of the sound track, describes how any average person can become a lion trainer in not too many uneasy lessons.

Pete introduces one Pat English, pretty, petite and seventeen, a likely lass with an inner craving to "be somebody" and an outward appearance of bravado that would bluff the most observing lion. Pete keeps the cameras upon her from the time of her matriculation to Beatty's College for the Care and Culture of Carnivorous Cats to the great day when she emerges from the big cage with a beribonned sheepskin signifying her graduation summa cum laude from her course in the mastery of the species Felidae (lion, to you).

For her first lesson, Pat, with a group of other girls is taken into a big cage which contains a ferocious lion. While the students are placed in a small coop within the cage, they are still close enough to the 600-pound jungle killer to have their enthusiasm dimmed. Indeed, some of the students have it extinguished altogether and abandon their lion training ambitions at this point.

Some, including Pat, stand the strain of their first encounter with their subject. They then begin their studies in earnest. Pat first learns the fundamentals of self-protection in the cages. Beatty shows her how to hold a whip in one hand and a gun and a chair in the other. He explains that he uses a chair instead of a pole because the chair gives him the protection of four prongs instead of one. Moreover, the lion not being able to concentrate on any one point for an attack is less likely to attempt one. The gun is held with the trigger finger always ready to pull, because if anything should happen in the cage, shooting the blank cartridges in the gun will distract the animal long enough for the trainer to escape. The whip is used to signal directions to the animals.

When Pat has mastered these fundamentals, Beatty takes her into a cage with him. Here for the first time she faces a lion. Beatty, of course, protects her. Only by being around the animals can Pat build up the self-confidence necessary to face them alone. Beatty shows her how the beasts are trained to sit on pedestals, and she learns the first rule of lion training — "never turn your back on a king, particularly a king of beasts."

Finally Pat's big day comes. She is to face a lion alone. All goes well when she first enters the cage, but suddenly something happens. As if hypnotized, she lowers the chair, her only protection. Transfixed by fear, she is unable to hear the directions shouted to her through the cage bars by Beatty. The lion is crouched, ready to spring, when Beatty rushes to her aid. As he shields Pat from the animal, he talks to her. He knows that if she quits now her nerve will be gone, she'll be through. Under Beatty's urging, Pat fights back the overwhelming desire to escape and once more faces the lion. Slowly she regains courage. Beatty leaves the cage, and Pat continues with her first solo performance.

After this experience, Pat gains confidence and her training moves along rapidly. She learns technique by watching Beatty's complicated and breathtaking routines, some of which have never before been seen by the public. In one of these, Beatty puts forty-six lions and tigers in the cage at one time, which means that he has to do some pretty fast stepping to keep from making the fatal mistake of turning his back on one of the animals. From watching Beatty's wife, Harriet, Pat observes the tedious technique of training a tiger to ride peacefully on an elephant's back, although both are natural jungle enemies.

A few weeks more of watching and doing and Pat is ready for her final exams. When her graduation day comes, she dons a snappy trainers' outfit — Cat College's version of the cap and gown — and goes into the arena to make a huge lion sit up like a dog. With graduation exercises over, she is ready to face any and all animals fearlessly — all, that is, except a mouse.

Joe Newman went on location to Fort Lauderdale, Florida, to direct the filming of "Cat College." Jack Chertok, Pete Smith and Richard Goldstone produced.

PUBLICITY

CAT COLLEGE

Lion Tamer Beatty Gives Tips On Dog and Cat Training

By CLYDE BEATTY

Animals, to most people, are just animals, whether they're mice or mastodons. That's because most people's closest association with animals is a casual caress of an angora cat or a tweak of the beak of a domesticized puppy.

Because I am a lion trainer, folks think I should know everything about training cats and dogs. "If you can make a 600-pound jungle king jump through a hoop," they exhort, "surely you can tell me how to make little Fifi roll over and play dead."

When people first started asking me that, my inclination was to tell them how I thought a pup should be persuaded to roll over and play dead, though I wouldn't guarantee that he'd ever get up again. In a movie short, I've just made for Pete Smith of the Metro-Goldwyn-Mayer Studios, called "Cat College," in addition to showing how to train a person to become a lion trainer, I also show how to train a lion to put over an act. Those of you who see this short will realize just how little there is in common between lion training and dog and cat training.

I soon realized, nevertheless, that giving advice to dog and cat owners was going to be a part of my job whether I liked it or not. So I got myself a dog and cat and set out to become an authority on the subject.

Lion training, I found, had taught me only one thing that I could carry over to dog and cat training—patience. Beyond that I was as much a novice at the game as any person who had just obtained his first pet. Even more so, because I had to "unlearn" a few things. For instance, throwing a hunk of steak to my pup after he tried a trick was okay the first time, but after he ate it, he didn't feel like learning anything until he had digested it. I also had to lose the habit of not permitting an animal to get behind my back—the first and most important lesson in lion training.

After I "unlearned" these and a few other things, I rapidly began to pick up the tricks of the dog and cat training trade. This means that I learned two separate and distinct professions, because dogs and cats, I discovered to my dismay, are as different in their reactions and "trainability" as night and day. I'm not going to get into that age-old argument as to which is the smartest. All I can say from my experience is that a dog is much easier to train, but a cat, if it is so inclined, can learn tricks that would baffle the average dog. For instance, to get my dog to stay close to my side when we went walking on the street, I merely had to keep him on a short leash and cry "Heel!" every time he pulled away. He soon got the idea. But my cat either didn't like me for a walking companion or loved freedom too much to bend to my will.

On the other hand, on several occasions when I neglected to leave sufficient water for the pets, kitty managed to turn on the spigot in the kitchen sink while the dog just walked around thirsty.

The following, I believe, are good maxims for successful training of both dogs and cats:

Don't punish the animal for failure to obey you. He probably doesn't understand what you're trying to convey. Reward him as soon as he accomplishes the feat you're training him to do.

Teach your pet one thing at a time and give him time to learn it well before you start on something new.

Don't punish your animal while you, yourself, are angry. You're more than liable to be too severe.

Above all, have patience. If you're fond of your pet the chances are he'll be around for a long time and he'll be a better friend tomorrow and the next day and the next, if you treat him well today.

NEW YORK WORLD-TE

Patricia's 17, a Lion-Tamer and So Pretty The Cats Tone Down Their Roars at Sight

All You Have to Do To Train 'em, She Says, Is Move Forward

By ED WALLACE,
World-Telegram Staff Writer.

Positively the prettiest 17-year-old lion trainer to come out of Flushing in years and years is Patricia English.

This Pat is really an eye lotion. One look will remove a sty and three looks will correct astigmatism. After Pat works with a lion two weeks he goes on the Hollywood diet, begins worrying about his breath and never roars below middle C.

Last year Pat was just part of the mob at Bay Side High School. She rippled around the classrooms taking the usual things, fleeing from sophomore wolves and wondering what would happen to her when she were old and frumpy and broad at the beam.

Takes Pen In Hand.

In this state of mental turmoil she found an advertisement which said Clyde Beatty, the famous animal trainer, was opening a school at Fort Lauderdale, Fla. Pat tore out the ad and went to her bedroom. She wrote a letter to Beatty and dropped it in the corner mail box.

"A few days later I got a letter from Mr. Beatty and he told me I could come down and try it if I wanted to. That's about all there was to it.

"There were about 12 of us in the class. Most of them quit before they got in with the lions and two of them went through their act then fainted away."

Pat neither fainted nor ran away. All her life she had wanted to do something exciting and this was the great opportunity. Beatty taught her to crack a whip and stick a chair in a lion's face, to fire a blank pistol when things get too close in the big cage.

Only One Accident.

"He told me if I would keep going forward, keep cracking the whip and do this long enough that the lion would come around to my way of thinking and do what I wanted him to do. I had but one accident.

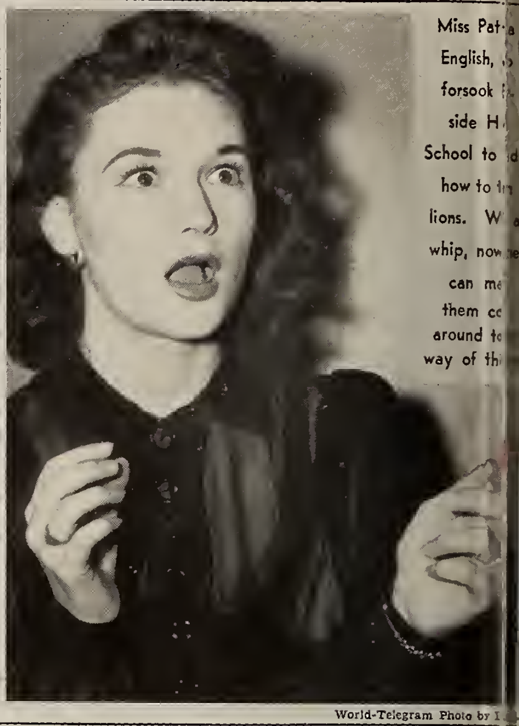
"On my second day alone in the cage I tripped backward and the lion lunged at me. I stepped backward and he jumped again. Clyde was screaming for me to go forward, but I couldn't. The lion shoved me right back into the bars.

"I couldn't do anything but hold the chair between my body and the lion. Clyde finally got inside the cage and beat him off. I was a little scared, but not too much. You see, all the boys at Bay Side High School had teased me abc lions eating me up and couldn't give them that satisf

Pat is five feet five and inches tall, weighs 103 poun dark brown hair and haze lives at 4023 172nd St., F and has nicer teeth than a that ever lived.

Owns Her Own Kitten

And while she has no lions own right, she does own a named Trigger. She is really interested in becoming tamer, now that she has q



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World-Telegram Photo by I

You, Too, Can Be a Lion Tamer In a Few Uneasy Lessons

The strangest school in the United States, beyond the shadow of a doubt, is in Fort Lauderdale, Florida. Shut off from the world by palm trees, for beauty, and a nine-foot barbed wire fence for practical purposes, this school is a seat of higher learning for some dozen odd stout-hearted students who have decided that a good and honest profession is lion taming.

Did we say lion *taming?* Sorry, because the first lesson that the students are taught by their instructor, the world's greatest lion man, Clyde Beatty, is that there ain't no such thing as a lion *tamer!* If you're lucky and last long enough, he instructs, you may become a lion *trainer*. But those tawny jungle cats are killers from way back, and while you may get them to jump through a hoop or sit up and say "uncle" as nice as you please, the cagey Mr. Beatty advises you not to turn your back for a split second on a "tame" lion. They "untame" fast.

Mr. Beatty's quaint school for lion-hearted lion-trainers has been brought to the screen by Metro-Goldwyn-Mayer's famous short maker, Pete Smith. Titled "Cat College," the one-reeler, now showing at the Capitol Theatre, carries the audience through a complete course in lion training, its perils and pitfalls.

Who the devil in his right mind would want to become a lion trainer, anyway. Well, let's take a look at Mr. Beatty's mail.

"I have an inferiority complex," writes one young hopeful, "and think, perhaps, if I knew I could do something that not many others did, I might overcome this terrible handicap."

Another applicant writes, "The height of my ambition since childhood, when I saw a trainer accomplish the feat, is to be able to put my head into a lion's mouth."

A third says, "I have always wanted to be in a circus, and as I am afraid of being high up, couldn't be an aerialist; am not funny enough to be a clown; can't ride a horse nor do acrobatics, so the only course left open is to become a famous animal trainer."

The most honest of the lot writes, "I have lost all hope and don't care what happens to me."

To all applicants for his "Cat College," Beatty outlines the difficulties attending his course in lion culture. He warns them that he, with all his knowledge of the animals, has been sent to the hospital twenty-eight times by his pets. But experience has taught him that the best way for a potential pupil to realize just what he is letting himself in for is to permit him to stand outside of a cage and watch a 600-pound killer devour in a couple of gulps a quantity of meat equivalent to a man's leg.

Mr. Beatty's classes are not overcrowded.

NDAY, MAY 27, 1940.

d like some other gentle the movies. In fact she the movies having just a short called Cat College

picture she plays the part English, the student lion

College the young lady beasts through their paces leaving the cages, she is by a mouse. She remarks kkk!-and shows her legs. all the future looks very Pat. Just at present she letters every day from a ry, Ind. The hoosier seems ry determined lout with a pose of mind. ps writing for me to send

The above story on "Cat College" is reproduced from the New York World-Telegram (May 27th). The other publicity stories (left) are suitable for reproduction in your local papers. Plant them and reap extra boxoffice revenue!

NEVER LET THEM GET BEHIND YOU!"

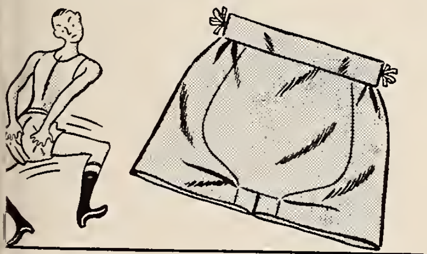
ys **PETE SMITH,** *famous movie maker*

means: 1 — a lion. 2 — a seam in your shorts.

tells all about the first point to would-be lion-ers in

"CAT COLLEGE"

An M-G-M Picture, featuring
Clyde Beatty, *Famous Lion Trainer*
Grand Theatre—This Week



Smith teaches the second point by saying ear Arrow Shorts—there's no seam in the crotch et behind you and irritate you!" Arrow Shorts 't creep or bind. They have Modern Grippers, ead of buttons. They're Sanforized-Shrunk (fab-shrinkage less than 1%). Get some today!

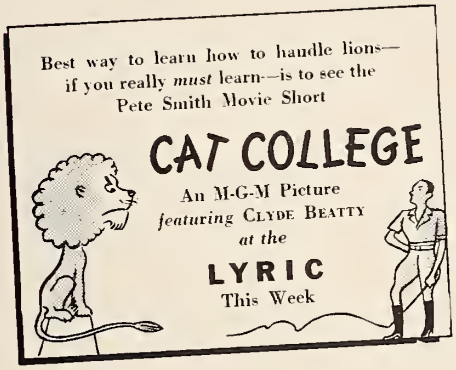
ARROW SHORTS 65c. up

YOUR NAME AND ADDRESS

2 things that shouldn't creep up on you!

1—"A Lion", says Pete Smith

2—"Your Shorts", says Pete Smith



Best way to learn how to handle lions—if you really *must* learn—is to see the Pete Smith Movie Short

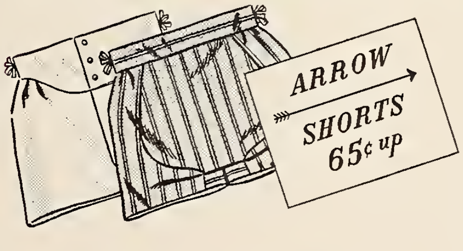
CAT COLLEGE

An M-G-M Picture *featuring* Clyde Beatty *at the*

LYRIC

This Week

Best way to keep shorts from creeping up on you, says Pete Smith and thousands of others, is to wear *Arrow* Shorts—the most comfortable made. They don't creep or bind—they have no crotch seam to irritate you—they have modern Grippers (snaps)—they're Sanforized-Shrunk (fabric shrinkage less than 1%).



YOUR NAME AND ADDRESS

"ARROW" SHORTS TIE-UP

Cluett, Peabody & Co., makers of "Arrow" shorts, have made up the above ads (two-thirds actual size) tieing in their product with "Cat College." When you book the film be sure to get mats for the ads at your M-G-M exchange and show them to your local "Arrow" dealer. Get him to run them simultaneously with your showing.

EXPLOITATION

MAKE no mistake about it, "Cat College" is an exceptional short which merits exceptional merchandising. From an audience point of view it offers far more effective entertainment than the average feature. Here, for the first time, the camera reveals the thrilling process of training jungle-bred lions and tigers. Every animal lover will love it, and that includes almost everybody.

The greatest lion trainer of them all and a featured attraction who has sold millions of tickets under the Big Top, Clyde Beatty is a name to be reckoned with at your box-office. In potential pulling power Beatty's name rates with the best in features and, as such, it should have a place on every theatre marquee, in every newspaper ad, and every lobby display.

The story of Beatty's unique course for would-be lion trainers as pictured in "Cat College," is bound to interest your local newspapers just as it has interested such publications as the nationally syndicated American Weekly Sunday supplement. Get your city editor to assign a feature writer to an advance screening. For advance publicity, you can also make good local use of the special feature stories reproduced on these pages.

As a stunt certain to provide amusing newspaper stories, arrange to show a special preview of "Cat College" to the animals in a local zoo, using a portable projector to throw the picture on a screen inside their cage.

Nearly every boy and girl has a dog or some other pet which can do tricks. And they like to show them off on the least provocation. In cooperation with your newspaper and a local department store, stage a contest to find the best junior animal trainers. Finalists can appear as an added attraction on your theatre stage, at which time suitable prizes should be awarded.

Animals are excellent subjects for photographs; even the muttiest of mutts generally make cute pictures. A contest offering prizes for the best animal snapshots will bring a raft of entries and considerable publicity for your film. It can be sponsored by your newspaper or a leading camera dealer, or by both.

As a tieup with the pet column of your newspaper's want-ad page, get the classified advertising manager to run several promotion ads offering guest tickets to those who purchase pets from the column. Copy might read, "NO LIONS TODAY . . . but dogs, cats, birds, rabbits and all other animal pets are to be found daily in the want-ad columns of the Press," etc.

For an advance lobby display, nothing would be more effective than a real, live lion, and perhaps you can borrow one from a local zoo. At least you should be able to obtain a stuffed one from some museum or perhaps from a toy department.

TRIFLES OF IMPORTANCE

TRIFLES, according to many people, are those seemingly insignificant things that happen everyday to everybody. In fact, it has been computed, ninety percent of all things we do are trivial. But then, there are times when these trifles play a tremendous part in carving out the careers of men and other times when they effect the entire world.

For instance, take three such trifling things as an ordinary suit of clothes, supposedly meaningless pencil scrawls and the prosaic number seven. In themselves they seem to have little significance, and yet in these three items John Nesbitt, the Metro-Goldwyn-Mayer short maker, finds sufficient interest to make them the subject of his latest Passing Parade series. The film is titled "Trifles of Importance."

It's the little things in life that count . . . John Nesbitt's Passing Parade depicts three trivial incidents which have had overwhelming effect on the customs and careers of men.

Everybody knows, that when it comes to clothes, women follow every changing whim and fad. Men are more conservative. They don't worry about last year's style, because men's fashions don't change. Yet, men are greater slaves to clothes than women.

For instance, men have been wearing buttons on their coat sleeves for more than two hundred years, yet how many know that they are there today because Frederick the Great had them put on the sleeves of his soldiers so that their uniforms would be kept neat. A row of brass buttons prevented a soldier from wiping his nose with his sleeve.

Modern man insists upon wearing lapels on his coat. He doesn't know that the lapel is the offshoot of military collars, so high and choking that men turned them back at their shoulders.

Trouser cuffs descend from the 1850 period. During that time, it was quite natural for any man, stepping out of a carriage, to roll up his trousers into a crude cuff to prevent soiling them.

And so, today, the 20th century male walks about proudly displaying age-old antique styles that died with his ancestors.

The second item, the meaningless scrawl, is described as an action performed by ninety-six percent of the human race. Psychologists call these scrawls, automatic writings. They are more popularly known as "doodling." Such scribblings are believed by many authorities to be a hidden key to character, sometimes betraying the most secret thoughts.

For example, George Washington's private papers bear hundreds of artistic borders, implying neatness, generosity and studiousness. Thomas Jefferson loved mystery and was forever drawing secret ciphers and codes.

The last topic dwelt upon in the one-reeler has to do with the number seven. And it is a very strange story indeed. It begins at the University of Virginia, where one of the most mysterious societies in the world exists behind a mask of complete anonimity. Founded, it is said, by Thomas Jefferson, this group is made up of seven men. Their membership is not even known to their nearest relatives or friends and their names are announced only after death.

For more than a century, the Secret Seven, as it is named, has been a powerful weapon for good. No man has ever been able to communicate directly with them, for their first rule is to remain hidden and unknown. But this strange organization has at its disposal a fortune that is used in a strange and beneficial manner. Here is a true story that brings to light just one of their many good deeds. The names used are, of course, fictitious.

Five hundred dollars was once stolen from the University and Charles Randall, a student, was accused of the theft and forced to leave. One day another student, whose testimony resulted in Randall's dismissal, opened his binder book and on the first page he saw a large seven. On it was written, "Did you tell the truth?" That evening when he went to his room, number 74, he saw that the 4 was rubbed off and only the 7 remained. Later that evening, he opened his newspaper and again there was a seven. That same night he went out to gamble and each time he rolled the dice he threw a seven. Somehow, somewhere, someone had given him loaded dice.

For four days, on every occasion, this student was confronted with the number 7 until he could stand the sight of it no longer and his nerves gave way under the strain. He confessed the theft and Randall returned to school with the school board's apologies.

Today, somewhere about the halls and campus of the University of Virginia there are seven men, wealthy and prominent, unknown to everyone but each other, always ready to come to the aid of some worthy student.

Basil Wrangell directed the three episodes in "Trifles of Importance." Jack Chertok and Richard Goldstone produced.

Exploitation ☆ ☆ ☆

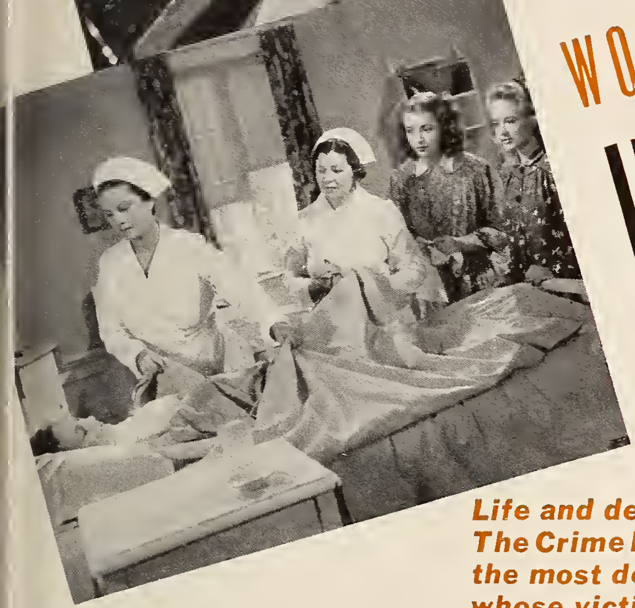
THE THREE items in "Trifles of Importance" offer several practical exploitation angles. The items concerning the origin of men's clothing styles immediately suggests a tieup with men's clothing stores. It should not be difficult to persuade them to run newspaper ads with the catchy line, "Why Do Men Wear Cuffs On Their Pants Or Buttons On Their Sleeves? How Did Lapels Originate?" . . . see 'Trifles of Importance' now playing at the Capitol Theatre. Men's clothing styles change ever so slightly from year to year. Yet those little changes are the difference between a neatly dressed man and a well-dressed man, etc., etc."

Clothing stores can also make up attractive window displays using stills from your picture and copy with the above provocative questions.

Since everyone "doodles" it should not be difficult to get your newspaper to run a "doodling contest." To stimulate interest in it have them, during the week prior to your showing, photograph and reproduce "doodles" found in such places around town as telephone booths, barber shops, etc. Merchandise prizes could be promoted from local merchants and you might offer guest tickets for runners-up.

Perhap you can get a local psychiatrist to interpret several doodles. If you can, make blowups of them together with the analysis and place them in your lobby. They will attract plenty of attention.

Classified advertising managers are always looking for new ways to attract readers to their columns. Why not get him to insert a house ad in the paper mentioning the "Secret Seven" episode in your film and advising readers that the first so many who discover the seven secret symbols in today's classified section will receive guest tickets to "Trifles of Importance."



WOMEN IN HIDING

Life and death in a maternity clinic . . . The Crime Does Not Pay series exposes the most despicable of all rackets, one whose victims are expectant mothers.

FIVE YEARS of investigation into all types of criminal enterprises has made the Metro-Goldwyn-Mayer research department a respectable authority on most phases of underworld activity. In connection with the company's Crime Does Not Pay series of short subjects, their studies have taught the researchers one outstanding thing — there is nothing, absolutely nothing sacred to a racketeer. The meat you eat, the milk you drink, the house you live in, the charity in which you generously participate, may very likely be a contribution to the "take" of parasitic racketeers.

Now M-G-M's Crime Does Not Pay series presents what is probably the most despicable racket of them all. Titled "Women In Hiding," the film exposes the maternity clinic racket which has been responsible for numerous suicides and murders.

The film depicts Jane Taylor, a young girl who has been deserted by her husband. She faces an unwelcome childbirth and, since she was married in spite of her family's protestations, she feels she cannot turn to them for comfort and advice. Alone in a big city, she falls into the hands of a quack named Dr. Mansby who runs the "Mother's Home Clinic."

Jane is admitted to the institution for $250, her total savings. Before admittance she is required to sign a lengthy contract printed in small type and full of legalistic terms. Actually she signs away her rights to her child, giving the clinic authorization to have the baby adopted.

Jane befriends two other girls in the hospital, Mary Wilson and a girl called Bunny. Mary's baby has just been born. The mother is not told that, because of Mansby's bungling, her baby has a spinal condition that will never allow it to be normal.

Despite Mary's determination to keep her baby, Mansby and Bates, manager of the clinic, carry out the rest of their racket. They arrange for an elderly couple to adopt the baby, upon payment of $500 which, ostensibly, is a gift to the institution. They, too, are kept in the dark as to the child's abnormality.

Mary is told of the adoption as she leaves the clinic. Sick over her loss and her helplessness, in the face of the contract she had thoughtlessly signed, she becomes a suicide victim. Her coat is found on a river bank, the only clue to her identity.

Lieutenant Dale from police headquarters is assigned to the case. From the size of the stray hairs and powder marks, he compiles a fairly accurate sketch of the missing girl, whose body is not recovered. A cleaner's mark on the coat leads to the final identification. The cleaner names Mary Wilson, and reveals that she was an expectant mother. From the Bureau of Vital Statistics, Dale now learns that the dead girl had a baby at the Mothers Home on August 1st.

Now Dale knows what he is up against. This is the third suicide from the Mothers Home in two years, yet police have never been able to gather any evidence against the racketeering clinic. Dale pays Mansby a visit, but can learn nothing.

Meanwhile, the time for Bunny's baby arrives. Again Mansby bungles — but this time with more tragic results. Bunny is virtually murdered in the delivery room.

Realizing that they face manslaughter charges if the death is revealed, Mansby and Bates grow desperate. As their only way out, they set fire to the clinic, to make it appear that Bunny was burned to death.

But, Jane, anxious about her friend, wanders into the delivery room and discovers what has transpired. Then she sees Bates start a fire in the hall. Immediately she phones the police then turns to flee. But Bates discovers what she has done and knocks her senseless.

The police and firemen arrive and apprehend Mansby and Bates as they rush from the building. Jane is found unconscious by a fireman and saved from death. Her testimony results in long sentences for both Bates and Mansby. But, as Doctor Mallory, Health Commissioner of that city, says:

"The breaking of this racket did not help the young women who were victimized. There can be no reason urgent enough to justify an expectant mother's taking chances with the lives of herself and her child."

The cast of "Women In Hiding" includes Marsha Hunt, C. Henry Gordon, Jane Drummond and Mary Bovart. Joe Newman directed from a script by Howard Dimsdale. Jack Chertok and Richard Goldstone produced.

Exploitation ☆ ☆ ☆

THE story presented in "Women In Hiding" will be of special interest to every doctor in your territory. Screen the film in advance for officials of your local medical association and get them to send postcards to the doctors announcing your showing. You might mention that a special telephone paging service will be in operaion during this engagement.

It might also be a good idea to have a newspaper invite your municipal health officer to an advance screening together with officers of local women's clubs and other civic organizations. After viewing the film, a discussion on maternity homes in your town should bring out enough facts and opinions to give a reporter from the paper a good feature story.

Another logical publicity angle for "Women In Hiding" would be an advance screening for the staff of a leading maternity hospital. Their comments will make interesting newspaper copy — and seat selling endorsements for you.

Give this intriguing subject space on your marquee and mention it in your newspaper ads. Ad mats for this purpose are available gratis at your M-G-M exchange.

MGM CARTOONS

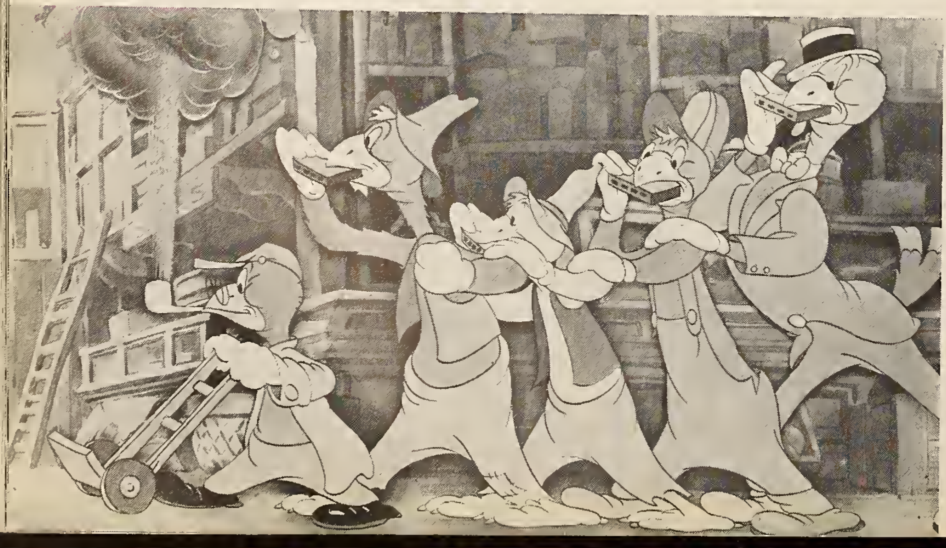
TOM TURKEY AND HIS HARMONICA HUMDINGERS

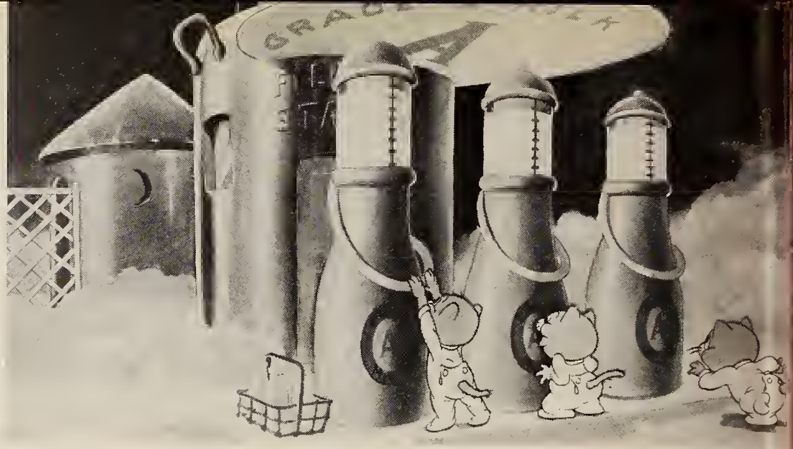
THAT PRINCE among birds, the Thanksgiving gobbler, turns to new fields in Metro-Goldwyn-Mayer's new cartoon, "Tom Turkey and His Harmonica Humdingers." Evidently giving way to an urge that has long been suppressed, Mr. Turkey gets himself a harmonica and a small orchestra and goes to town.

The locale of this Technicolor cartoon, produced by Hugh Harman, is a hick-town where the general store is the center of activity and also of sedentary inactivity. Tom comes jauntily down the street playing away for all he is worth, and struts into the general store to find everybody very comfortably engaged in doing nothing, except for one character who eats one cracker after another from the proverbial cracker barrel, in a sort of dazed slow motion. There are also two checker players who have pondered the next move for so long that a fine spider web has been built between them.

Tom, who is full of energy in this den of lassitude, goes right on playing a variety of hot tunes. This acts as a sort of Pied Piper effect on the other inmates who rise to join him with their harmonicas. They develop some fine harmony and especially on "Marching Through Georgia." This is overheard by a Confederate veteran, who appears complete with ear trumpet and cane. He throws away these impediments on hearing the tune which reminds him of his youth and brings a fife out of his pocket on which he renders "Dixie." The "vet" limps into the store playing, and the others line up behind him imitating his limp. This tramping in unison shakes the store rather vigorously, and the storekeeper wakes up now too, to find that his cans are about to tumble from the shelves. He pleads for quiet to no avail.

Then the "vet" exchanges his fife for a pipe and, pushing a loaded truck around, imitates a train. The others still follow him, and the effect on the cans is even more dangerous. Finally they fall, but the orchestra plows right through them with disarming nonchalance. Eventually the avalanche from the shelves becomes too much even for this hardy crew, and they are snowed under. Tom rises from the debris like a Phoenix from his ashes and starts playing. The others join in, but the little "vet" continues to play "Dixie," which throws the general effect off. In the scuffle he lands in the ice box. Tom Turkey raps for attention like a conductor. Then they break into swing. When the number is done, Tom struts off down the street where he sees a girl dummy in a store window. He sings gaily and finally starts dancing rather violently with the dummy. Seen in silhouette, it's rather startling, and when the town gossip comes along, she does a startled take and scampers off to relay the news. All the wives in town descend upon the store with rolling pins to rescue their husbands from the influence of Tom Turkey.





THE MILKY WAY

EVERYBODY knows the old fairy tale about the three little kittens who lost their mittens but none know, according to Rudolph Ising, cartoon producer for Metro-Goldwyn-Mayer, the inside story of what really happened. And so, it is for the edification of the uninformed that Ising presents his latest cartoon, "The Milky Way."

Filmed in Technicolor, the story opens, as does the fairy tale, with the three little kittens arriving home without their mittens. But here the story diverts from the original. Their mother, after noticing the loss, sends them off to bed without any milk. The trio go to their room and sulk. One of the little fellows happens to look out the window and notices the milky way. Filled with excitement, he calls the others over and they all look longingly at the milk so far away.

One of them suddenly hits upon a brilliant idea. They get a basket which they have in their room and attach some balloons to it, and presto! they have a flying machine all rigged up.

Soon, a breeze comes along and carries them from the window sill and they slowly drift away from the earth. Up and up they go until they are surrounded by clouds. Next, they pass the moon and discover that it is made of cheese Then a comet appears, rushing around a cloud like an express train. Shooting stars from Mars come too close for comfort.

A wind from the North Star blows them between the Big and Little Dipper and they arrive at the Milky Way at last. The kittens float down on a river of milk. One of them grabs a straw, which is standing close by, and sucks. It is milk, he discovers. They look around. Everything is milk. Bottles and bowls of milk float by.

There are also geysers of milk. The kittens wallow in the milk as it comes down. Then, one of them falls into a cream pitcher and the cream shoots out of the mouth. This washes them to the Milk Toast Falls, where they flounder and try desperately to keep from going over. While the kittens struggle the background dissolves and they find themselves back in their bedroom.

There is a knock on the door. It is mother who, her heart softening, has come up to call them down for dinner. Sheepishly, they go downstairs. Mother has a surprise for them. She is going to give them milk. The kittens look at each other, turn pale and faint.

SUVA
PRIDE OF FIJI

THOSE who have thought of escaping the turmoil of modern civilization by going to the South Seas may now sit back and relax while Metro-Goldwyn-Mayer, through James A. FitzPatrick, brings the South Seas to them. With the aid of his Technicolor camera, the tropical splendor of the Islands is revealed in FitzPatrick's latest Traveltalk, "Suva, Pride of Fiji."

Discovered in 1643 by the English explorer, Tasman, the Fijian Islands became a British colony in 1874. Tasman, at that time, reported that the Fijians were the most ferocious people he had ever seen. But today all traces of cannibalism and internecine warfare have disappeared.

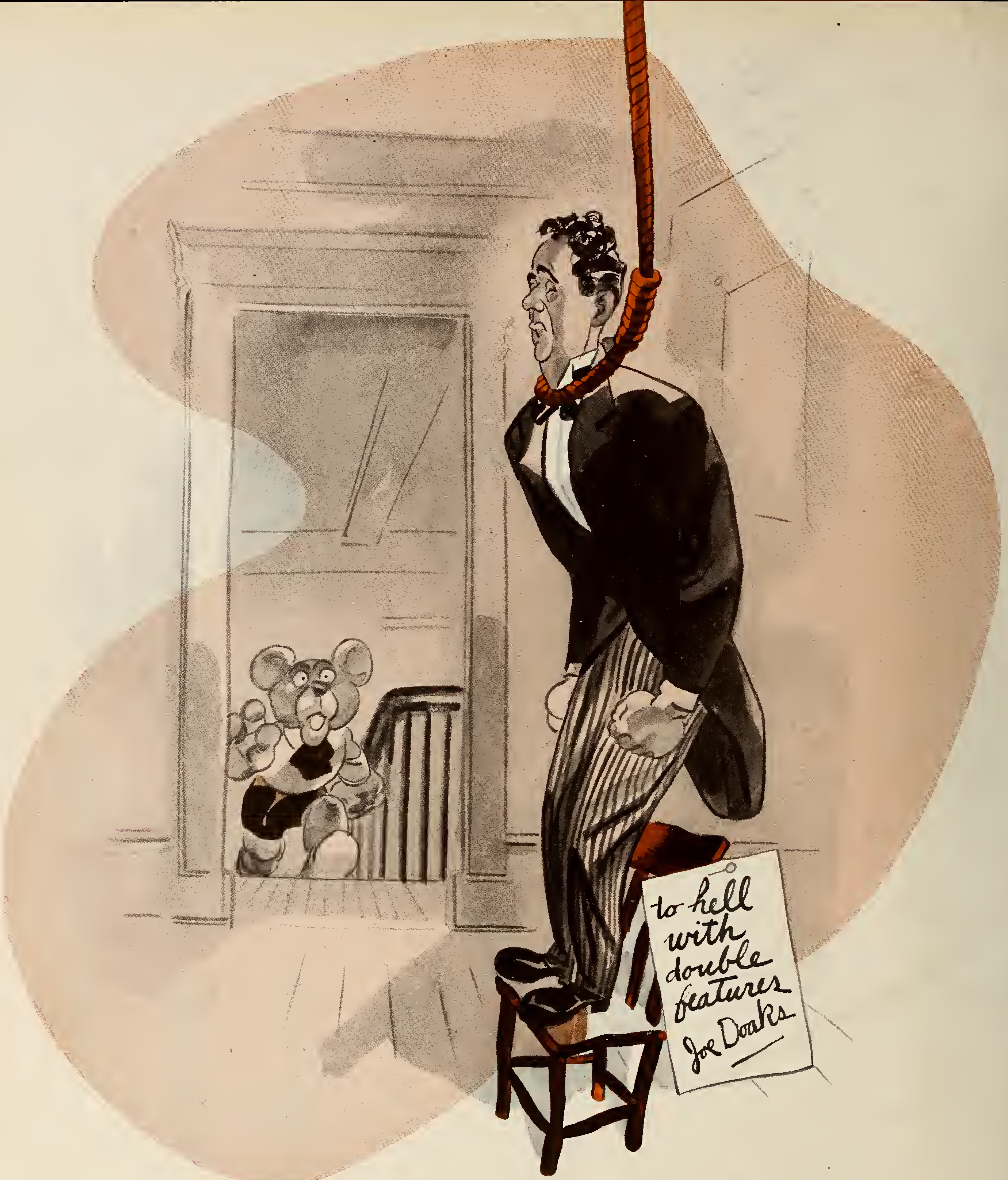
The capital, Suva, is a thriving modern community where the white colonists mix freely with the bushy-haired Fijians, the handsome Sikhs from India, the Soloman Islanders, Tongans, and many other races. Modern yachts and sailing craft now fill the harbor that once sheltered war canoes. The streets of the town, which are lined with Occidental shops, are paved and automobiles are now the rule rather than the exception.

Outside the city and its thriving port, in the small villages are the picturesque grass houses of the natives. Here the Fijians still preserve their native dress and language. The women on the islands have more influence and more freedom than on any other island in the Pacific and the children, raised in the native environment, readily take to western customs as they get older.

One of the most ancient customs, for which Fiji has long been celebrated, is that of firewalking. For many years scientists have been amazed by the Fijians' ability to walk barefooted over stones so hot that they ignite a piece of paper immediately. It is supposed, however, that the natives put some secret formula on their already abnormally tough soles that affords sufficient protection.

The ceremonial dances, or Mekes, of the Fijians are also shown. It is in these Mekes that the islanders best express themselves and glorify their past deeds of prowess.

And so, all in all, Suva and its environs show how well and prosperously civilization can thrive in a community that was exceptionally barbaric less than a hundred years ago. Here the simple lives and natures of the natives have combined with the advantages and amenities of western civilization to produce a happy and well-governed community.


to hell with double features
Joe Doaks

LEO JUNIOR TO THE RESCUE . . .

When audiences succumb to overdoses of double-feature dope, don't give up in despair. Little Leo's antidote, potent potions of spice and variety, are guaranteed to revive patrons' appetites. He also injects a spirit of optimism into boxoffice figures.

**METRO-
GOLDWYN-
MAYER**

SHORTS STORY

JULY • AUGUST 1940

LIBRARY OF CONGRESS
AUG 23 1940
PERIODICAL DIVISION

SOCIAL SEA LIONS

page ten

LEO
JR'S
LION
UP

SPECIAL

The Flag Speaks — Saga of the Stars and Stripes. telling the history of the emblem of the United States and showing why and how to display and salute it. (19 mins.) *JAN.-FEB.*

CRIME DOES NOT PAY

Women In Hiding — Life and death in a maternity clinic . . . The Crime Does Not Pay series exposes the most despicable of all rackets, one whose victims are expectant mothers. (22 mins.) *JUNE*

Jack Pot — Crime Does Not Pay series exposes the slot machine racket. showing how nickles from honest citizens lay the foundation for empires of crime. (19 mins.) *MAR.*

Know Your Money — Genuine U. S. Currency is shown on the screen for the first time as the Crime Does Not Pay series exposes the operations of counterfeiters. Made in co-operation with the U.S. Treasury Department. (21 mins.) *JAN.-FEB.*

Pound Foolish — Spotlighting a black page in Society's Blue Book, the Crime Does Not Pay series denounces "the best people" who evade U. S. Customs duties — a crime which Society has made a fad. (20 mins.) *NOV.-DEC.*

Drunk Driving — Death rides the highway in this expose of the "criminal" who mixes alcohol and gasoline — a potion of certain destruction. (21 mins.) *OCT.*

PETE SMITH SPECIALTIES

Cat College — From the safety of the sound track, Pete Smith presents Clyde Beatty, world's greatest lion trainer, who conducts a course for co-eds in the care and training of lions. (9 mins.) *JUNE*

Spots Before Your Eyes — If last night's gravy doesn't look well on you today, look to Pete Smith. This time he's an expert at removing stains from everything—except reputations. (10 mins.) *APR.-MAY*

What's Your I.Q. No. 2 — Pete Smith presents another quiz subject investigating the intelligent quotient of motion picture audiences. (10 mins.) *APR.-MAY*

The Domineering Male — Pete Smith makes a study of women's tactics in the pursuit of men and offers some timely advice to marriageable men on how to avoid the leap year menace. (10 mins.) *MAR.*

What's Your I.Q.? — Dust off the dunce cap. here's Professor Pete Smith with a question bee for lads and lassies who think they know all the answers. (7½ mins.) *JAN.-FEB.*

Maintain the Right — Pete Smith makes the first authentic picturization of the famed Canadian Northwest Mounted Police, showing how its men are trained and depicting one of their typical adventures. (10 mins.) *JAN.-FEB.*

Romance of the Potato — Pete Smith says a mouthful about the part the potato has played in history — proving there is more to the "mickeys" than appears on the plate. (9 mins.) *NOV.-DEC.*

Stuffie — As Hollywood's official canine-connoisseur, Pete Smith presents a stirring tale of a dog that lays down its life out of courage and dogged devotion. (11 mins.) *NOV.-DEC.*

ROBERT BENCHLEY

Home Movies — Focusing his attention upon amateur movie makers, Bob Benchley discovers that home-made movies can be very under-developed entertainment. (7 mins.) *MAR.*

That Inferior Feeling — In another adventure in mental gyrations. Professor Benchley proves that a mouse is a mouse—even if he has only two feet. (9 mins.) *JAN.-FEB.*

See Your Doctor — Benchley is stung by a bee and then by a doctor. He comes to the conclusion that both are bad medicine. (8 mins.) *NOV.-DEC.*

A convenient index, for reference purposes, of short subjects which have appeared in previous issues.

PASSING PARADE

Trifles of Importance — John Nesbitt's Passing Parade depicts three trivial incidents which have had overwhelming effect on the customs and careers of men. (10 mins.) *JUNE*

The Red Rose — A strange tale of a strange man — John Nesbitt tells of a brawny blacksmith in whose hands were moulded the most delicate works of art. *APR.-MAY*

A Way In the Wilderness — The Passing Parade unfolds the thrilling story of Dr. Joseph Goldberger. immigrant physician who discovered the cure for the South's most dreaded disease — pellagra. *APR.-MAY*

The Hidden Master — Is today your lucky day? . . . John Nesbitt's Passing Parade depicts the powerful role fortune plays in moulding the careers of men. (11 mins.) *APR.-MAY*

XXX Medico — (formerly titled S.O.S. Medico) Science finds a new S. O. S. that enables a doctor to save a life while seven hundred miles away from his patient (10 mins.) *JAN.-FEB.*

Forgotten Victory — (formerly titled "Mark Carleton") Saga of an unsung hero. John Nesbitt reaches into the depths of oblivion to pay long due tribute to the man responsible for the very bread we eat. (10 mins.) *OCT.*

MINIATURES

Servants of Mankind — The history of invention is the history of man's progress through the ages. Here is the story behind one of the greatest of all inventors — Thomas Alva Edison. (9 mins.) *APR.-MAY*

The Old South — Romantic story of old Dixie, where every master and every slave paid homage to the monarch, King Cotton. (11 mins.) *JAN.-FEB.*

Northward Ho! — A behind-the-scenes story of a movie in the making. depicting the comprehensiveness of a film company on location. (9 mins.) *JAN.-FEB.*

A Door Will Open — Coincidental or supernatural? Carey Wilson relates the strange tale of an intangible something that righted a serious wrong and made a great career possible. (11 mins.) *NOV.-DEC.*

Where Turf Meets Surf — Hollywood once again trains the cameras on itself and catches movie stars at play at Del Mar By The Sea, California's famous race track. (11 mins.) *NOV.-DEC.*

Mendelssohn's Wedding March — Romantic history of the theme song of romance which Mendelssohn wrote for one couple but which has become sacred to lovers everywhere. (8 mins.) *OCT.*

Short Notice!

"THE BARON AND THE ROSE" is the final title of John Nesbitt's Passing Parade subject reviewed in the April-May issue as "The Red Rose."

M-G-M CARTOONS

The Milky Way — The famous fairy tale of the three little kittens who lost their mittens comes to the screen in a Technicolor cartoon depictting their adventures in the Milky Way. (8 mins.) *JUNE*

Tom Turkey and His Harmonica Humdingers — Concerning the plight of Mr. Turkey when his "general store harmonica band" keeps the town awake and arouses the wrath of all the local hens. In Technicolor. (7 mins.) *JUNE*

Swing Social — Depicting in Technicolor a Sunday morning swing session among the many fish that live down at the bottom of the sea. (8 mins.) *APR.-MAY*

A Rainy Day — Another Technicolor cartoon starring the Bear family. This time it's Papa Bear's adventures with a bolt of lightning while trying to repair a leaking roof. (7 mins.) *APR.-MAY*

Home On the Range — A Technicolor cartoon depicting the adventures of a "black sheep" calf who strays from the herd and meets up with a voracious wolf. (8 mins.) *MAR.*

The Bear Family — A cartoon within a cartoon. portraying those new stars. Mama. Papa and Wilbur Bear involved in typical domestic chaos. Filmed in Technicolor. *MAR.*

The Fishing Bear — Mr. Bear goes fishing and loses not only "the biggest one you ever saw," but also his new metal pole. new fishing basket and sunny disposition. (8 mins.) *JAN.-FEB.*

Puss Gets the Boot — Story of a one-mouse revolution in which a big tom-cat is subdued in a battle of wits. (9 mins.) *JAN.-FEB.*

OUR GANG COMEDIES

The New Pupil — Alfalfa and Spanky find to their great discomfort. that they can't "jilt" one "woman" for another without suffering the direst consequences. (11 mins.) *APR.-MAY*

All About Hash — Not only can the Our Gang kids solve their own problems, but they can also be counted upon for some practical fatherly advice when their parents are in trouble. (11 mins.) *MAR.*

Bubbling Troubles — (Formerly titled "In Love Again") —Alfalfa and Butch, of the Our Gang kids, herald spring by courting Darla. Butch is favored but Alfalfa wins out by the use of brains and the misuse of a Spring Fever remedy. *MAR.*

The Big Premiere — The Our Gang youngsters become film producers and present Hollywood's strangest comedy. a blend of Robinson Crusoe. Robin Hood, Sleeping Beauty, Cinderella and The Shadow. all together. (10 mins.) *JAN.-FEB.*

Time Out for Lessons — Alfalfa thinks he is too great a football hero to worry about his studies, but a frightening glance into the future makes him the most studious member of his class. (11 mins.) *NOV.-DEC.*

Alfalfa's Double — Alfalfa's double moves into the Gang's town and his presence causes the real Alfalfa no end of trouble and embarrassment. (11 mins.) *NOV.-DEC.*

FITZPATRICK TRAVELTALKS

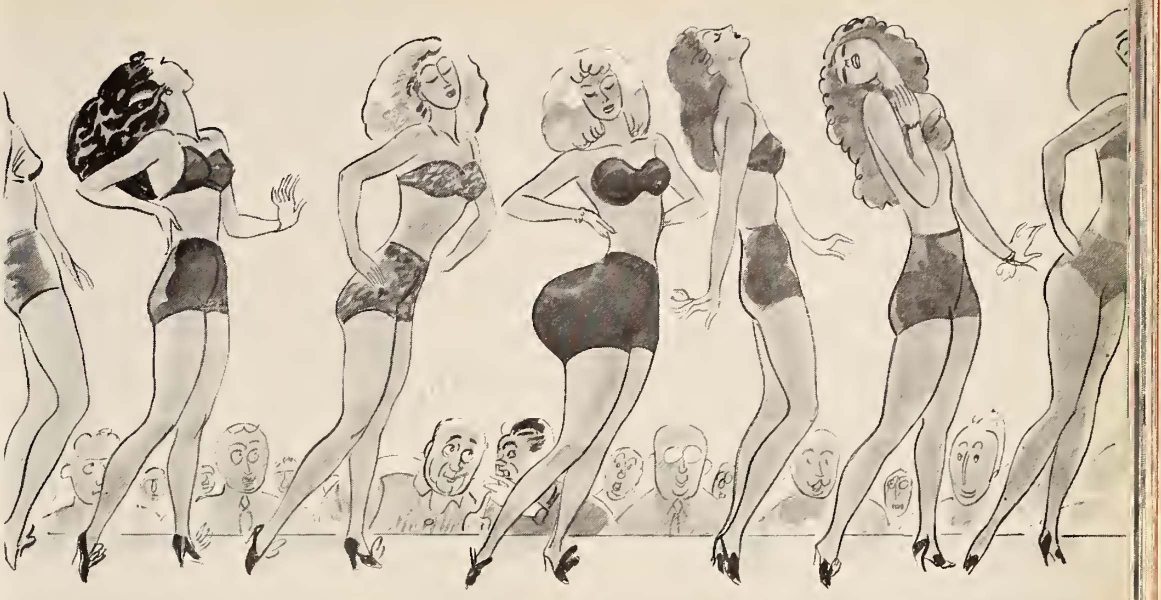
Suva, Pride of Fiji — To the South Seas goes James FitzPatrick to film the capitol of Fiji, the ancient ceremony of fire-walking, picturesque native houses and other interesting sites. (9 mins.) *JUNE*

Modern New Orleans — Views of the capital of Louisiana are depicted showing the city's famous harbor. airport. university and many other interesting sites. (8 mins.) *APR.-MAY*

Night Descends On Treasure Island — Depicting the colorful spectacles at the San Francisco World's Fair seen at night through the lens of a Technicolor camera. (8 mins.) *OCT.*

"Greetings from Florida. Did so big on 'Flag Speaks' that dad sent me to Florida. Great country—yeah man! Having a swell time. Metro should make more shorts like 'Flag Speaks' so I could take more vacations."

STEVE RODENOK, JR.
Oaks Theatre, Oakmont, Pa.



ADVENTURES OF DOUBLE-FEATURE FANNY

"Oh, that girl. She was Miss America of 1939. Then she became a double-feature fan."

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SHORT STORY
JULY • AUG. 1940

Editorial Advisory Board: HOWARD DIETZ • S. F. SEADLER
HOWARD STRICKLING • OSCAR A. DOOB • HERBERT MORGAN

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movie forum

BY MARY HAMMAN

NEGLECTED for many years, shorts today are starting a new and infinitely promising career. While the full-length film has been pampered and petted and lavishly mounted, the short has had to makeshift with minute funds, poor actors, completely unimaginative treatment, and fourth-rate production. It has a longer and more impressive history than the feature, can trace its forbears all the way back to the invention of the camera; but until recently few companies have tried to make honest, intelligent use of the terse little two-reeler.

It was toward the end of the last century that pictures first jumped out of the family album, where for years they had been impaled in all of their posed and inflexible splendor, to disport themselves, more or less naturally, on the screen.

The earliest moving pictures are objective and brief. They show a man crossing a street, a child timidly dunking a toe in the ocean, a woman waving good-bye to a friend. Obviously the proud cameraman of the last century was so dazzled by the miracle of his new ability to catch the fleeting second and record it for eternity on a thin strip of celluloid that, pardonably, his judgment suffered and his capacity for selecting the *significant* second was nil.

He merely pointed his marvelous new camera nose on, at the nearest and most convenient event, churned the crank for a few seconds, and lo! the next week he could flash this event on the screen. He and his friends were entranced.

People, however, soon grow accustomed to new wonders, and before long they were tired of pointless episodes and ready for movies with action, characterization, and plot. The camera became sophisticated. It began to tell stories.

Several of these early movies have been collected by the Museum of Modern Arts Film Library in New York, and are shown in the Museum theatre on certain afternoons each week. Now that shorts are having a renascence, it is especially interesting to examine their roots, to trace their historical development from the days of their glory, through the years of decline, to their current comeback.

One of the movies' first attempts to tell a story was a ghoulish one-reel piece, made in 1895, entitled *The Execution of Mary Queen of Scots.*

A buxom Mary, modishly dressed in a Gay-Nineties frock complete with wasp waist and bustle, proceeds to the block. Despairingly she clasps her hands, heaves a billowy sigh, and puts down her pretty head. The executioner raises an ax high in the air and brings it down on Mary's neck. Then—oh, horrors! Mary's head falls to the ground. The Queen and the first trick shot have both been successfully executed. The first thriller has been filmed. The movies are off to a rousing start that will end goodness only knows where.

The Great Train Robbery, a short made in 1903, is the real parent of modern movie technique. Longer than Mary's film adventure, its story is full of action and suspense, its photography is surprisingly crisp and clear. The camera, directed by Edwin S. Porter, juggles bravely with time and space, going from a shot of the stationmaster gagged and bound to a shot of the train rounding the bend and on to a close-up of the bandits waiting to rob her.

Today it is an accepted tradition for the camera thus to jump briskly from one scene to another. But in 1903, when Porter joined together the apparently disassociated sequences of his train robbery, he was pioneering. He produced a running, smoothly flowing picture, and it proved to be a major step toward successful cinema narration.

After Porter several other interesting short movies were made. Then came D. W. Griffiths, and the hour-long movie usurped the screen. The short was kicked off somewhere and told to be funny. It took up with the custard pie and the Keystone Cops.

Next it began to play with bathing beauties. During the war, the government asked Mack Sennett to make a propaganda picture to encourage people to eat fish. Mr. Sennett pondered this grave order and decided that he could best serve Washington by showing a bevy of lovely ladies in bathing costume, playing with a school of fish. No one seems to know whether this movie sold fish to the public; but it's a matter of record that it sold 'em on bathing beauties! For a decade they remained Mack Sennett's specialty.

With the advent of sound, the bathing beauty disappeared. She was beautiful but better dumb. With her went the Keystone Cop, no fluent orator, either. The short, for a hectic interlude, devoted itself to crooners, sister singers, jazz orchestras, and coloraturas with bird cries. So that when the double feature swept the land, the short could not be mourned extravagantly, even by those who most rabidly disliked the new four-hour movie fare.

The animated cartoon remained the only distinguished short for a number of years. Universally more popular than anything else on the program, Mickey Mouse, Popeye, and the Three Little Pigs were greeted with applause wherever they went.

Not until recently were there any other worth-while shorts. Then quietly the big picture companies began to experiment. The idea suddenly occurred to them that the short did not necessarily have to be a farce, or a cartoon, or a jazz band. Why couldn't the short come down to earth and do a serious job: show us the cities and towns and peoples of this complex and

(continued on page 6)

"The Great Train Robbery," a short, is considered the parent of modern movie technique. It was written, directed and photographed by Edwin S. Porter for the Edison Company in 1903.

In 1917 the government asked Mack Sennett to make a propaganda short to encourage people to eat fish. Sennett depicted lovely ladies in bathing suits playing with fish. The bathing beauty cycle lasted ten years, faded when sound came in.

A FEW SHORT WORDS

BY EDITH LINDEMAN

Motion Picture Editor of the RICHMOND TIMES-DISPATCH

ONE of the best things about living in Virginia is that this is one state where the double feature has never stood much of a chance. Maybe we are just so bound by tradition and custom that we feel that what was good enough for us is good enough for our youngsters. At any rate, with very few exceptions, the history of cinema in the Old Dominion has been free of double features, giveaways, bank nights or any other of the depraved and artificial methods of persuading patrons into the theatre.

Under the circumstances, down here, we consider shorts an integral part of every theatre program. No Virginia exhibitor would think of foisting a shortless bill on his patrons. They'd feel cheated.

From a purely pleasurable viewpoint, I believe that short subjects are essential. Americans like variety; the shorts supply it. We like tabloid versions of everything from candy bars to best sellers; the shorts fill that bill, too.

But, there's also a practical side to the exhibition of shorts. I know a lot of husbands who'll go to a "woman's picture", and sit through it with commendable tolerance because they know they'll also get a lecture by Benchley, the latest war pictures, and a sportsreel. And I know mothers who could not possibly go out in the afternoon without taking their youngsters along, but they can keep the children in a state of almost quiet complacence throughout a heavy tragedy, simply by reminding them that the cartoon is coming along in a little while.

I'm pretty well sold on shorts, myself. I like Benchley and Pete Smith; I'm a push-over for a good cartoon, and I get quite done up over a first-rate "Crime Does Not Pay" opus.

But I DO have a few pet ideas. For instance, I'd like to see some of the classic short stories used as short subjects—"The Piece of String", "The Necklace", "Boule de Suif", the O. Henry stories.

Then, I'd like to see a series of character sketches—vignettes done by players who are habitually typed, but who probably have a yearning to do some other sort of characterization. I believe that a good deal of new talent might be turned up—and some veteran players rediscovered—if such a series were made.

Complaints? Yes, I have one, but it should be laid at the door of the exhibitor who does not always plan his bill so that there is smooth transition from feature to supplementary program. Often, after some exquisitely tender or poignant finale to a feature, there is a blare of noise and a dash into a zany cartoon or a melodramatic crime story. If exhibitors would exercise care in selecting the short which immediately follows the feature, I think the flavor and substance of the main picture could be preserved more satisfactorily.

I can't imagine what it would be like to have to get along without the short subjects on a cinema program. Shorts, to me, are like the hors d'oeuvres before the main meal. There are a lot of times when I like the appetizers better than the roast, but that, of course, is another story.

SHORT STORY MAGAZINE GUEST EDITORIAL

"That Mothers Might Live"

"Give Till It Hurts"

"What Price Safety?"

(continued from page 4)

movie forum

many-faceted world; visualize for us interesting phases of life and work in our own vast continent; instruct us in our democratic traditions and national history; give us brief biographies of great men and women of th past and present; bring us accounts of scientific inventions; transpose to the screen classic short stories?

The motion-picture industry asked itself these questions and answered that the short could do these things and many others. It is now doing them.

Have you seen any of the Fox *Magic Carpet* series recently? Travelogues can be excruciatingly dull; but these shorts in Technicolor are beautifully photographed and wisely selected to help us understand the complex problems, animosities, and ambitions that plague the world today. One of the latest of the series deals with Tunis, the spot in Africa that France holds and Italy covets, the town that is set in the bottleneck of the Mediterranean and looks across the sea to Italy's strongly fortified Pantelleria Island. Britain's route to the East would be threatened if hostile guns crowned Tunis' ancient fortresses. The inhabitants of Tunis weave baskets, make pottery, and live in a medieval, pre-machine age; but Tunis is of vast modern import. Tunis is news!

Have you seen any of Metro-Goldwyn-Mayer's *Crime Does Not Pay* series? These shorts exposing various rackets are made in cooperation with Edgar Hoover's Federal Bureau of Investigation, and use actual case histories and data from the Bureau's files. One of the series, *What Price Safety,* tells about the underworld barons who force themselves into partnership with honest contractors, substitute inferior building materials in construction jobs, and rake off huge profits at the expense of human life. Another, *Give Till It Hurts,* examines fraudulent charity drives. Have you seen any of these shorts? They are potent social documents, crusading vigorously for crime control and for a better country.

Columbia has made an interesting series of shorts: *Fools Who Made History.* These pictures tell the dramatic stories of men like Robert Fulton, who invented the steamboat; Eli Whitney, who invented the cotton gin; the Wright Brothers, who made the first flying machine; Charles Howe, who adapted rubber to commercial uses. All of these men were ridiculed in their day; but all of them fought against crushing odds to make valuable contributions to civilization.

The Warner Brothers are using shorts to re-examine and to proclaim the democratic ideal. *The Bill of Rights,* a Technicolor picture with a fine cast, splendid direction, and a stirring script, goes back to 1774, when America began her fight for human rights; for freedom of the press, of speech, and of assembly; for trial by jury; and for government of, by, and for the people. This is a picture that every child and every adult, too, might well spare time to see. *Sons of Liberty* is another of this series, and so is *They Fly through the Air with the Greatest of Ease,* a short dramatization of Norman Corwin's poem.

Did you see Metro's short picture about Nostradamus, the philosopher who lived two centuries ago and wrote cryptic verse that foretold the French Revolution, the World War, King Edward's abdication, and even spoke of a man named "Hister" who would conquer Austria in the twentieth century? Did you see the short that tells the heroic story of Father Damien, the Belgian priest who went to live and die in exile with the lepers of Molokai Island? Did you see the short picture made of Clara Barton, the New England schoolmistress who was responsible for the American Red Cross? Did you see *The Romance of Radium* or the story of the evolution of anesthetics?

That Mothers Might Live was the prize-winning short about Dr. Ignaz Philipp Semmelweiss, the Hungarian doctor whose discovery of the cause and prevention of childbed fever saves the lives of millions of mothers every year. Did you miss it? Have you seen any of Paramount's symphonic shorts — *The William Tell Overture,* or the excerpts from Tannhauser, or Schubert's "Unfinished Symphony?"

These are only a few of the interesting shorts that your local theatres might show. You have written us that you want better screen entertainment. By the hundreds you have expressed your dislike of double features. Do you want to substitute shorts for the second feature?

This year the large picture companies have extensive plans for short pictures. Metro considers making brief films of classic short stories — tales by Kipling, de Maupassant, Conrad. (They ask for suggestions. Do you have a favorite short story you would like to see filmed? Tell us what it is, and we'll pass the word along). Paramount will make scientific shorts. Universal is beginning to make shorts. Warners have exciting production plans, as have other producers.

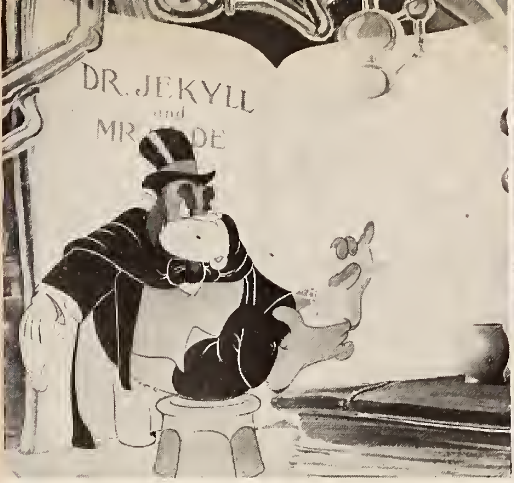
We, at GOOD HOUSEKEEPING, are so interested in the short, in its ability to be informative, to be educational, to interpret matters of current importance, to enliven history, and, at the same time, to be entertaining, that we are anxious to take active part in its development and expansion, and to help make good shorts accessible to each and every one of you.

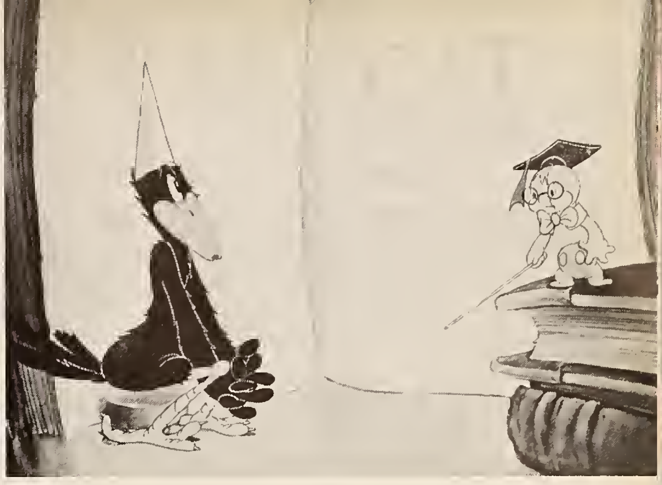
For this reason we have organized a Preview Board to review short pictures. This Board consists of twenty members, representing important groups of American citizens. Clubwomen have a member; musicians have a member; Boy and Girl Scouts are represented; so is the Army. The artists of America have a member; writers, editors, the theatre, labor, and education have a voice on our Board. The American Legion Auxiliary has a member; and so has the Federation of Business and Professional Women. Our Board, in fact, represents all of you.

Each month our Shorts Preview Board will meet under the joint auspices of GOOD HOUSEKEEPING and the Motion Picture Producers and Distributors of America to preview new shorts. After the screening, the members will cast votes for the three most distinguished short of the month. At the end of the Movie Forum each month you will find a list and a brief resumé of these shorts. Thus you can keep informed about the most vital and important short pictures being made today. And if you want to see them, you can!

Ask your local theatre managers to schedule them. Get your women's clubs and civic organizations to cooperate with you. The second feature may have to go; but these shorts will find a place on your neighborhood screens.

THE BOOKWORM TURNS





JUST ONE year ago Hugh Harman, cartoon producer for Metro-Goldwyn-Mayer, introduced to motion picture audiences two new animated screen characters, the Bookworm and the Raven. They were so well received in their first effort, "The Bookworm," that Hugh Harman has starred them in a sequel titled "The Bookworm Turns." This time, instead of the Raven chasing the worm, the tables are turned. It is the mighty termite who pursues the bird.

Like the first picture, the scene of the sequel is a well-stocked library. The Raven, still exhausted by his hectic adventures in pursuit of the elusive worm, remarks, "I feel like I was on de voige of a noivous breakdown."

This remarkable observation frightens him into searching for a doctor. He thumbs through many books until he stumbles upon Robert L. Stevenson's famous doctor performing a quick change from Jekyll to Hyde.

After an examination, the doctor decides that what the Raven needs is a brain. The bird protests at first, but Jekyll explains the advantages of having one and finally convinces the bird. The doctor then offers to transplant the Bookworm's brain to the Raven, but in order to do this he must have the worm in the laboratory. So the Raven goes off in search of his traditional enemy.

The worm, distrusting the Raven's friendly overtures when they meet, departs with haste. After a chase that takes them through the pages of history, philosophy and fiction, the Raven succeeds in capturing the Bookworm and returns with him to Jekyll's laboratory.

While Dr. Jekyll slips back and forth with alarming agility from anthropoid to human, the experiment begins. The mystifying bubbling of brew and the brilliant flashes of light that accompany the experiment cause the Raven to lose his enthusiasm for the plan. But it is too late. The doctor is intent on continuing despite the protests of his two victims.

When the experiment is over and the Raven regains consciousness, he discovers that he no longer speaks Brooklynese, but instead, the phonetics of the Bookworm. And when the worm comes to he says, weakly—

"Chee, I've got da dopiest feelin' in my head."

Dr. Jekyll is pleased with the success of his experiment. But before he can examine the results, he suddenly turns into Mr. Hyde. And Mr. Hyde, like all apes, enjoys his simple pleasures. He decides to have some fun with the Raven and the worm. Pulling a lever marked "enlarger," he turns the worm into a giant, and having the Raven's evil mind and being several times its size, the worm leaps at the bird.

Just as the bird seems doomed to destruction, Mr. Hyde becomes Dr. Jekyll once more and discovering the havoc wrought by his other personality, he frantically works to change his victims back to their original sizes. But in bringing them back to normal physically, he also brings them back to normal mentally. The Raven concludes that "dere jest ain't no royal road to learnin'."

But all is not lost. The Raven has been taught a lesson — the mind is mightier than an uppercut. He becomes the docile student of the Bookworm in the hope that he may develop a brain . . . "the hard way."

* * *

ROMEO IN RHYTHM

WHEN William Shakespeare wrote his immortal tragedy of unrequited love, it was probably beyond the scope of his imagination ever to vision the day when the "greatest love story of all time" would be presented as a comedy . . . and in swing, too. Yet, this is just what has been done in Hugh Harman's latest cartoon for Metro-Goldwyn-Mayer, "Romeo in Rhythm."

The film introduces the "Black Crow Opera Company." Two crow love birds are about to entertain a variety of cornfield crows with the famous balcony scene. The male bird, dressed in the traditional Romeo attire, quotes the bard, "But soft, what light from yonder window shines, 'tis Juliet."

But from this point on, the classic scene has but little in common with the Shakespearean theme. It switches to the mood of a deep South revival meeting and to the tempo of a "jive" session.

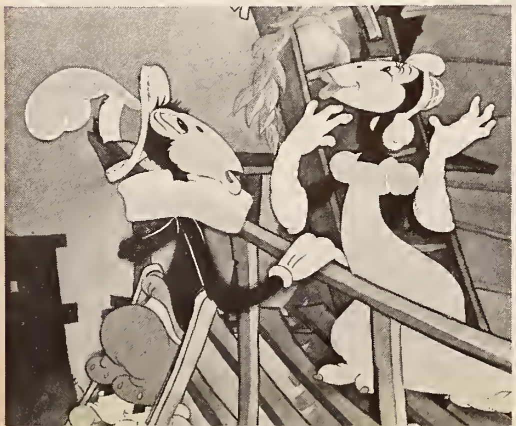
Juliet, far from being the innocent maid that Shakespeare depicted, goes in for atomizers and plucked eyebrows. When she hears the soft strains of Romeo's guitar, she doesn't address the stars or the moon in true Juliet fashion. Instead, she asks, "Who dat down dere snoopin' aroun'?" And Romeo shows the swing influence on the house of Montague when he answers — "It's Romeo, honey, an' I wants to woo."

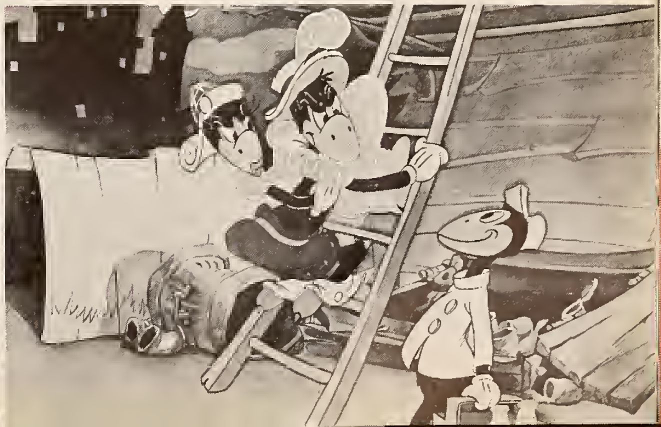
Romeo has success with his courting until Juliet asks the famous question about what's in a name and in a rose. When she gets no answer she lets fly with a flower pot that knocks the gallant lover into an open cellar. When Romeo staggers out, he is covered with tin cans and looks like the "Tin Woodsman of Oz." Momentarily confused, he starts singing "I'm off to see the Wizard, the wonderful Wizard of Oz."

Thereafter, interruptions constantly interfere with the course of true love. The payoff comes when Stanley, at the head of an African safari, taps Romeo on the shoulder and says, "Pardon me, Dr. Livingston, I presume."

Romeo, in disgust, then seeks seclusion to do his "wooin'." He tries Coney Island, a gold fish bowl, a subway and a theatre without success. Finally he finds seclusion in a parked car on a lonely road.

But just as he settles down for a serious session of woo with his girl friend, an alarm clock rings and Juliet has to go to work. This is too much for Romeo, and when Juliet ends the scene with "Parting is such sweet sorrow," the gallant swain holds his nose in disgust.





THE FLAG SPEAKS

LOEW'S State publicist, Joe Langa, put "George Washington" and "Betsy Rass" to work an "The Flag Speaks" in Cleveland.

THE FLAG SPEAKS

ONE of several window displays in leading Washington department stores, secured by Laew's D.C. publicist, Raymand Bell.

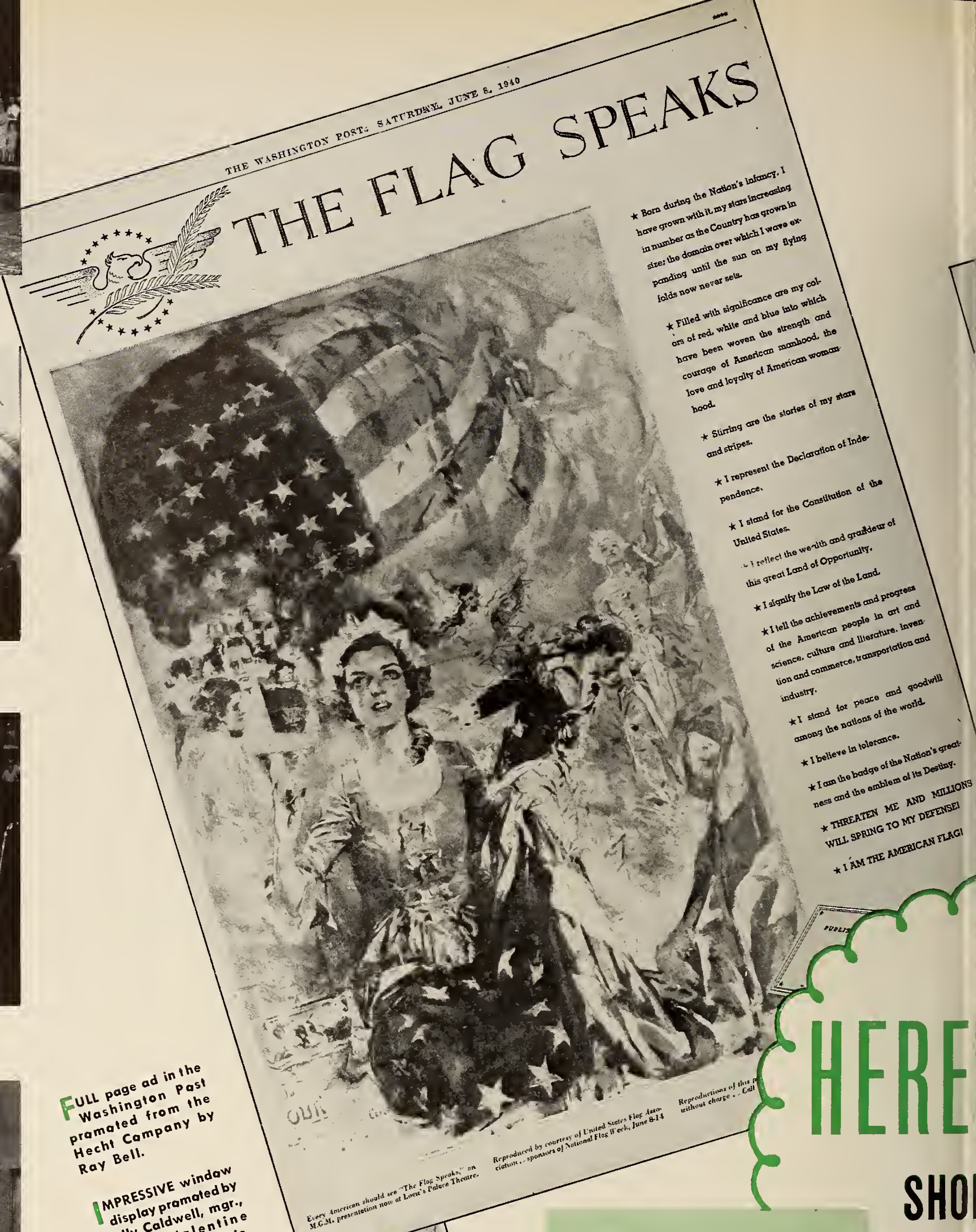
WE ARE ON OUR WAY TO SEE

AMERICAN Legion Drum and Bugle Corps leads a group af Elks to Warner Theatre, Erie, Pa. Arranged by manager Ken Grimes.

DISPLAY at Cleveland Public Library, attended by representatives af American Legion, U. S. Navy, Boy and Girl Scauts.

SUSAN AND GOD
CRAWFORD MARCH

DRUM and Bugle Corps of the American Legion turns out for "The Flag Speaks" opening ceremonies in Louisville, Ky.



THE WASHINGTON POST: SATURDAY, JUNE 8, 1940

THE FLAG SPEAKS

★ Born during the Nation's infancy, I have grown with it, my stars increasing in number as the Country has grown in size; the domain over which I wave expanding until the sun on my flying folds now never sets.

★ Filled with significance are my colors of red, white and blue into which have been woven the strength and courage of American manhood, the love and loyalty of American womanhood.

★ Stirring are the stories of my stars and stripes.

★ I represent the Declaration of Independence.

★ I stand for the Constitution of the United States.

★ I reflect the wealth and grandeur of this great Land of Opportunity.

★ I signify the Law of the Land.

★ I tell the achievements and progress of the American people in art and science, culture and literature, invention and commerce, transportation and industry.

★ I stand for peace and goodwill among the nations of the world.

★ I believe in tolerance.

★ I am the badge of the Nation's greatness and the emblem of its Destiny.

★ THREATEN ME AND MILLIONS WILL SPRING TO MY DEFENSE!

★ I AM THE AMERICAN FLAG!

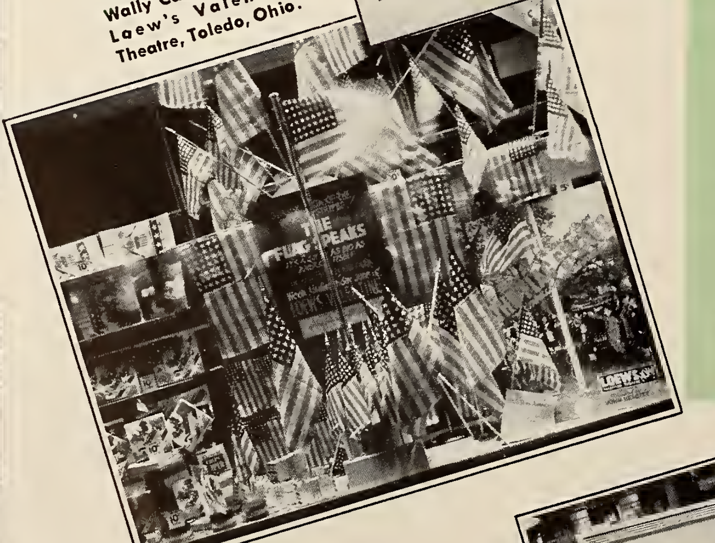
Every American should see "The Flag Speaks," an M.G.M. presentation now at Loew's Palace Theatre.

Reproduced by courtesy of United States Flag Association . . sponsors of National Flag Week, June 8-14

Reproductions of this p without charge . . Call

FULL page ad in the Washington Past pramated from the Hecht Campany by Ray Bell.

IMPRESSIVE windaw display pramated by Wally Caldwell, mgr., Laew's Valentine Theatre, Toledo, Ohio.



HERE

SHOI

"THE FLAG SPEAKS"

This two-reeler has now taken its place os the autstanding exploitation short af all time. Parades, flag massing ceremonies, newspaper and ward-af-mauth publicity have made it a "must" far theatregaers. It alone has been respansible far the selling of thousands af theatre tickets, proving conclusively that good shorts, praperly exploited, can become sure-fire baxoffice attractions.

TAKING advanta
of American Leg
Cannon display
Waterbury, mg'
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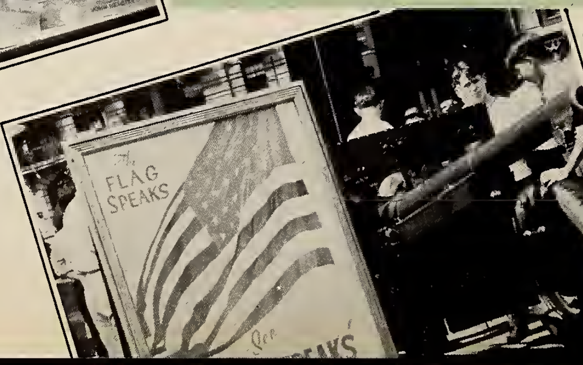
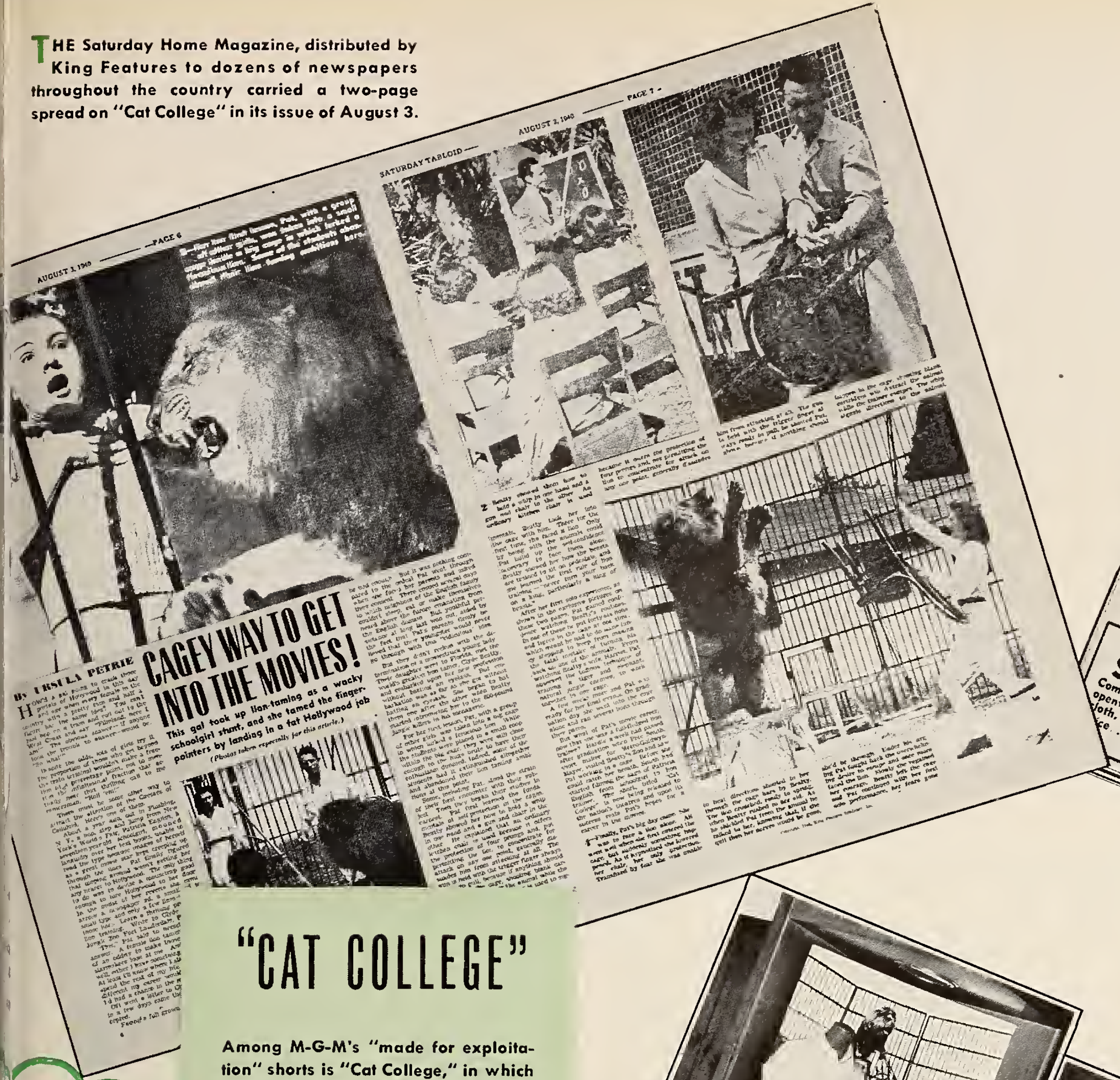
Speaks" one-



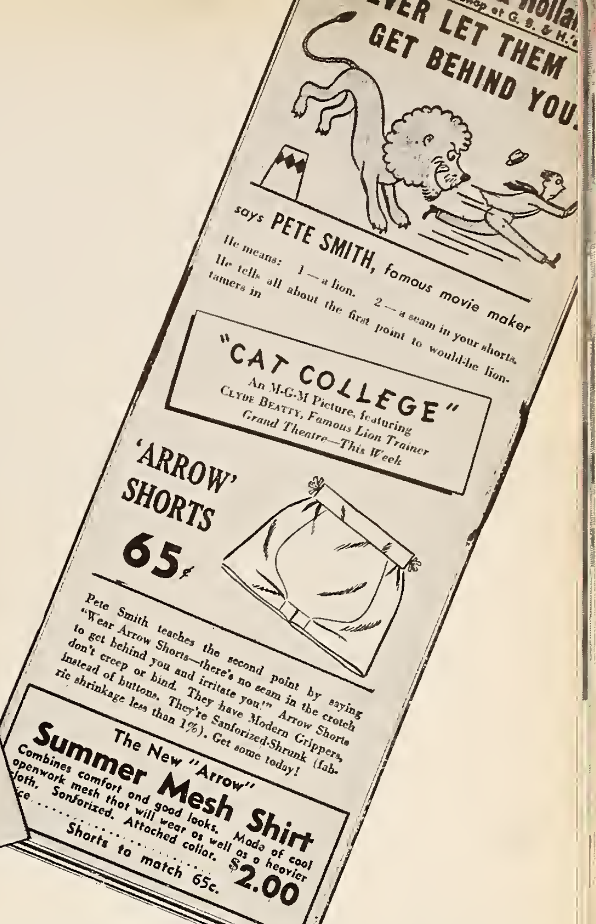
THE Saturday Home Magazine, distributed by King Features to dozens of newspapers throughout the country carried a two-page spread on "Cat College" in its issue of August 3.


CAGEY WAY TO GET INTO THE MOVIES!

This gal took up lion-taming as a wacky schoolgirl stunt, and she tamed the finger-pointers by landing in a fat Hollywood job

(Photos taken especially for this article.)

By URSULA PETRIE


VER LET THEM GET BEHIND YOU

says PETE SMITH, famous movie maker

He means: 1—a lion. 2—a seam in your shorts. He tells all about the first point to would-be lion-tamers in

"CAT COLLEGE"
An M-G-M Picture, featuring
CLYDE BEATTY, Famous Lion Trainer
Grand Theatre—This Week

'ARROW' SHORTS 65¢

Pete Smith teaches the second point by saying "Wear Arrow Shorts—there's no seam in the crotch to get behind you and irritate you!" Arrow Shorts don't creep or bind. They have Modern Grippers instead of buttons. They're Sanforized-Shrunk (fabric shrinkage less than 1%). Get some today!

The New "Arrow" Summer Mesh Shirt

Combines comfort and good looks. Made of cool openwork mesh that will wear as well as a heavier cloth. Sanforized. Attached collar. $2.00

Shorts to match 65c.

"CAT COLLEGE"

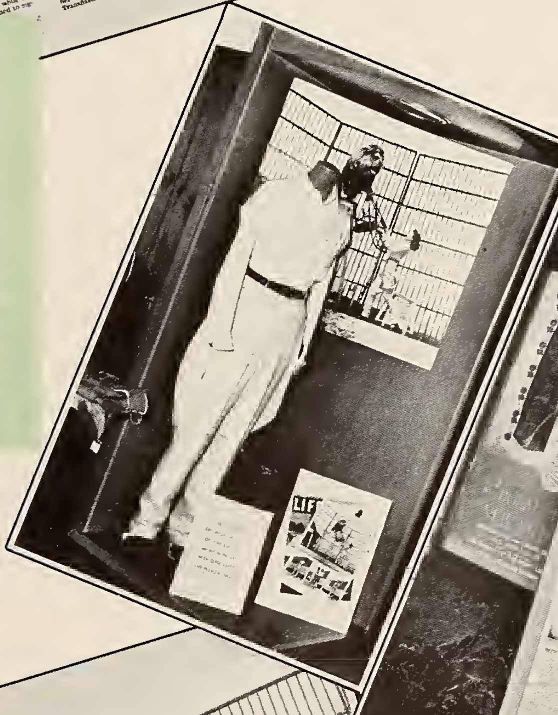
Among M-G-M's "made for exploitation" shorts is "Cat College," in which the world-famous lion trainer, Clyde Beatty, teaches the tricks of his profession. It has been pre-sold to motion picture audiences through two national magazines. As shown on this page, exhibitors have quickly taken advantage of its possibilities and, as a result, have reaped extra boxoffice revenue.

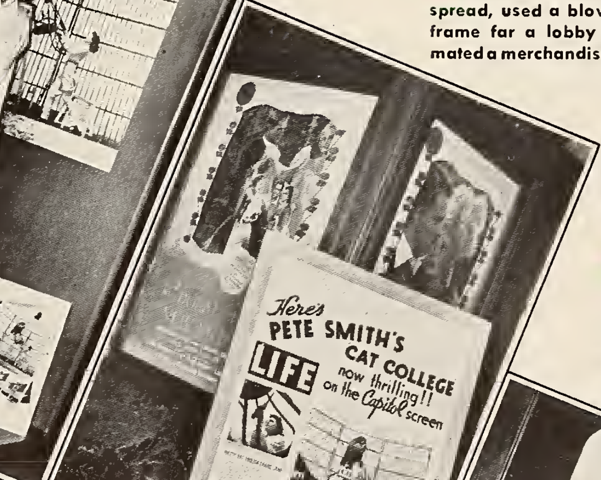
HOW

ELL SEATS

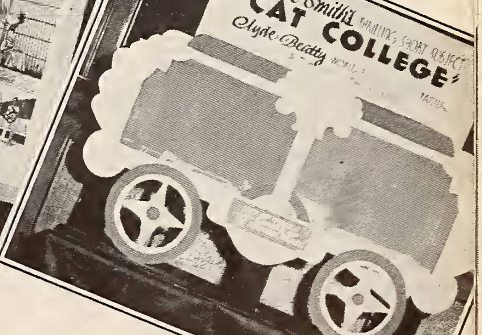
ED FITZPATRICK, Loew's Poli, Waterbury, took advantage of the national tieup between "Cat College" and the makers of "Arrow Shorts" promoted above two-column ad.

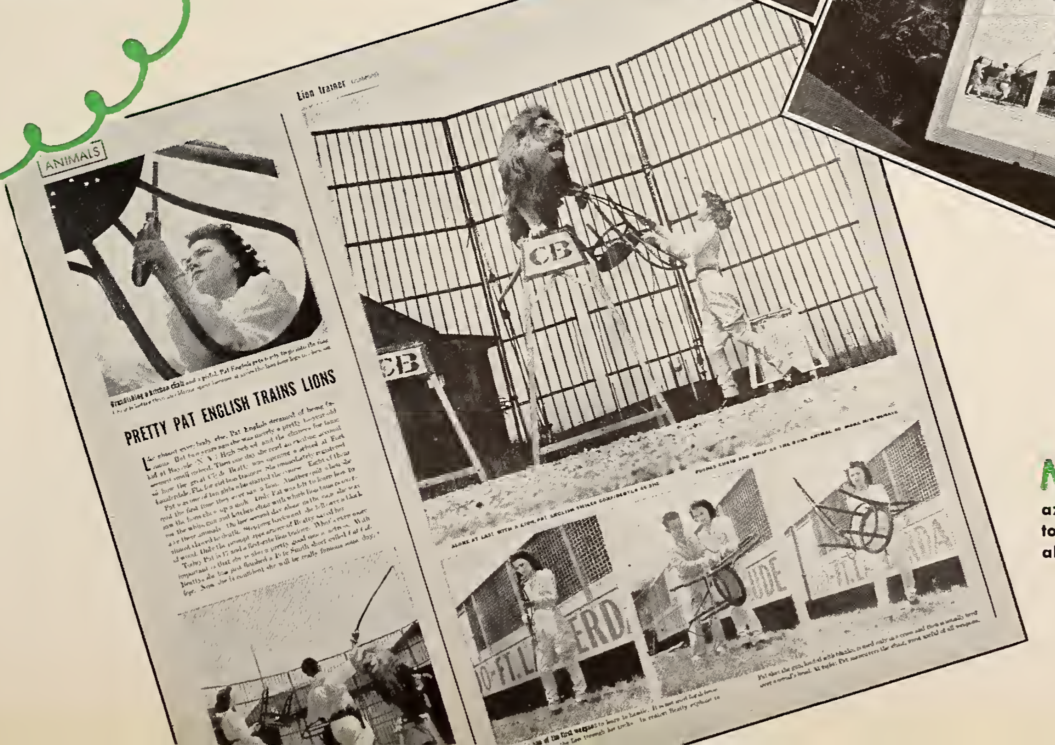
NEW YORK'S Capital Theatre immediately put to use the "Life" spread, used a blow-up in a one-sheet frame for a lobby display. Also promoted a merchandise tieup with Macy's.





NOVEL lobby display conceived by Charles Yerby, Loew's, Richmond, Va., consisting of miniature cage and two domestic cats representing lions.





PRETTY PAT ENGLISH TRAINS LIONS

MILLIONS of people read about "Cat College" in "Life" magazine, July 22. They will want to see the short to learn more about the lion taming profession.

When an unexpected guest walks into the home of the average housewife she gets a little bit flustered. Imagine her perplexity, then, if the guests happened to be sea lions. Of course, this wouldn't happen once in a million times, but for the sake of the record, Metro-Goldwyn-Mayer's famous short maker, Pete Smith, who makes no compromise with sanity, has made a short which tells friend housewife just what to do if she is ever confronted with such a situation.

Titled "Social Sea Lions," the film picks up a family of sea lions basking in the sun on the California coast. Pa, Ma and Baby decide to desert their regular habitat and see how the rest of the world lives. Off they flap to investigate the intricacies of modern society.

In a luxurious seaside house, the butler has just placed a tray of hors d'oeuvres on the window sill. It is his masterpiece. Along come the seals, and finding a ladder, up they go. Ma and Baby, having led a sheltered life, are soon messing around the hors d'oeuvres and gobbling them up with considerable relish. Pa, on the other hand, knows a thing or two and heads for the punch powl, which is sitting all ready to be lapped up right on the kitchen table. Pa laps it up, and the usual effect ensues. Ma definitely does not approve and tells him so.

We leave these lovable beasts for a moment and see what is going on beyond the realm of the kitchen. A cocktail party is in progress, and quite good progress at that. A diva of traditional bulk is about to render an operatic gem with the assistance of her long-haired accompanist. She starts in. Two of the gentlemen, who don't think they will be able to stand the strain, leave the room. Another falls asleep where he is and so times his snores that they get

If there's anything funnier than a flock of trained seals it's Pete Smith . . . here's a reel-full of seals and a Smith-full of quips . . . a combination that's guaranteed for guffaws.

SOCIAL SE

Exploitation ☆ ★ ☆

Here's a subject made with but one thought in mind, to provoke good hearty laughs. And there's nothing like sea lions to provide them. You have a picture that will take your patrons minds off the current world upheaval. Let them know about it. Give it good space in your newspaper ads. Bill it as the "comedy riot of the season."

If your local zoo has sea lions get permission to place a display card in front of their cage with copy to the effect, "These animals may be dumb but they don't spend their life worrying to death. See 'Social Sea Lions,' etc." You should also be able to get your newspaper to photograph and reproduce the display.

Often worked but still interesting is the amateur animal training idea. With the cooperation of your newspaper and a local pet shop arrange to have local pet owners put their animals through their paces. The best so-many could appear on your stage with domestic pet accoutrements awarded to the winners.

right in during the pauses. He is rudely awakened.

Then the seals go into action. They find some horns. The diva hits a high note, and Pa hits a higher one on his horn. The diva goes up again, and this time Ma beats her. Again she tries, and Baby gets a peep out of a very small horn. But the great singer is not to be outdone. She makes a last stand, and Pa follows it with a very low off-key groan on a great big horn.

Pa has meanwhile thrown one of the horns in near a gentleman who is listening solemnly. He does not see it, but the others

LIONS

do and think he is causing all the extraneous racket. Our lovely (?) soprano and her accompanist, irritated beyond description, leave in a couple of huffs.

The butler then brings in his hors d'oeuvres and presents them with a flourish. The tray is empty except for a few crackers. Consternation! Pa beats a hasty retreat to the library where the two gentlemen, who left when the singing started, are now playing chess. He sits under the table unnoticed. Soon some herring appears and is set down on a nearby table. One man spears some with a fork and holds it out while he watches the other move. Pa snatches the herring. The man tries again, and again Pa takes the morsel. Then the other chap sets his highball down on what turns out to be Pa's nose, and Pa walks off balancing it.

The singer and her accompanist, who have recovered their composure, are cooing together. The accompanist whispers something charming in her ear and drops his false teeth in the process. Pa replaces him like a true friend and whispers too. The diva smiles until Pa slams her with a flipper. She turns around and slams her boy friend who has recovered his dental architecture.

The party is over now, and our genial host is dozing off to sleep while his wife combs out her hair. She hears eerie music, as though someone was playing a harp. Burglars! Hubby thinks she's nuts and will have nothing to do with it. Seems a seal is lying on the piano strings. Wifey gets a gun and prepares to search for the ntruders while another seal slips into bed beside his host, who thinks his wife has oined him.

But wifey is downstairs. She hears something in the piano and fires her gun. The head of a statue drops off and Baby's head appears in its stead. Wifey passes out. Hubby wakes up when the shot is fired and mmediately senses something "fishy." When he sees the seal, he, too, passes out. With no one left in the cast Pete Smith gets onesome. So he passes out.

"Social Sea Lions" was directed by John Hines, scripted by E. Maurice Adler. Jack Chertok and Richard Goldstone produced.

ANGEL OF MERCY

Of all its many missions of mercy, the American Red Cross today is faced with the biggest task in its valiant history . . . at no time has human suffering been more widespread, the need for aid more urgent . . . at no time has a picture been more timely!

ORIGINALLY released in May, 1939, John Nesbitt's Passing Parade subject, "Angel of Mercy" had a poignant story to tell of a woman who recognized a crying need of the nation, and devoted her entire life to satisfying it. At that time hers was an interesting story and important, but today when the holocausts of war have engulfed the continent of Europe and threaten to spread throughout the world, the story of that woman — Clara Barton was her name — and the results of her work spring to the fore far more important than ever.

For Clara Barton is the woman responsible for the establishment of the American Red Cross, the one organization which owes its allegiance to no country and to no people, but to all humanity. Today the Red Cross is active on the battlefields, ministering to the wounded, feeding the hungry, providing refuge for the homeless, doing its best to preserve civilization in a world now driving full force toward destruction and chaos. Metro-Goldwyn-Mayer feels the time is fitting, therefore, to re-issue "Angel of Mercy," to pay respect once again to the woman, Clara Barton, and to the organization she founded, the American Red Cross.

The film has been brought up to date with modern war scenes and current work of the Red Cross.

As depicted in the film, Clara Barton was a New England school mistress when the Civil War began. Seeing a friend die as a result of delayed and inadequate hospitalization she decided then and there to establish field stations to render immediate aid to the wounded. Organizing a small band of followers she traveled from front to front, aiding the wounded of both armies, Union and Confederate. Her interests were humanitarian, not political.

While in Switzerland in 1869 Miss Barton became a member of the International Red Cross. Returning home she attempted to persuade Congress to have the United States join the body.

But it was only after a disastrous Midwest fire when Miss Barton called upon the Canadian Red Cross, and they responded, that the American Red Cross became a reality.

The Red Cross works ceaselessly in floods, fire, famine, wherever men are suffering and in need of succor. Today all their efforts are devoted to making the present wars less horrible, less damaging to civilization. The world is deeply in debt to the Red Cross.

EXPLOITATION

WITH many new war scenes added to it, showing the current need for the Red Cross, and with other scenes showing how that organization is coping with these new problems, "Angel of Mercy" will do much to stimulate wide interest and support for the Red Cross. By all means arrange an advance screening for local Red Cross officials in order to obtain their valuable cooperation.

As one suggestion which will produce direct revenue for them and provide desirable publicity for both of you, arrange to stage a special Red Cross premiere, with a section of your house reserved for a group of public-spirited citizens who will pay $10 a ticket as a donation to your local chapter.

Also suggest that your local Red Cross organization sponsor a plan whereby volunteer representatives will call upon leading merchants with the request that they include a brief paragraph announcing your showing of "Angel Of Mercy" in their regular newspaper advertising.

Under the sponsorship of the Red Cross, you should also be able to plant window displays in the most desirable stores in town, using stills from your film together with material obtained from your local chapter.

With the many contacts the Red Cross will have in local business circles, it should be a simple matter for them to get an announcement of your showing placed on the cancellation stamps of the postage meter machines used by various large concerns. Others may be induced to insert a printed slip in envelopes containing their monthly statements, etc.

FOOTBALL THRILLS OF 19

Pete Smith's annual digest of U. S. gridiron classics . . . a coast-to-coast camera-eye view of 14 major games . . . 300 intercollegiate pigskin stars . . . $1,000,000 worth of football in one breath-taking, thrill-packed reel!

AS PREVIEWED BY

Bob Considine

Newspaper columnist and sports authority

WALTER CAMP became the greatest figure in football — so far as the written word was concerned — because year in and year out his gridiron wisdom appeared in the national magazines and his All-America selections were eagerly awaited by the U.S. press. He got in more or less on the ground floor of the game, and as the years rolled on he symbolized and was the perennial harbinger of football.

Pete Smith promises to do as much for the visual and spoken side of football. His third annual short for Metro-Goldwyn-Mayer reviewing the major events of last season and anticipating the performances of 1940, is ready. To state that it is bigger and better than ever is patent. The 1939 season was bigger and better than ever, and the photography and presentation of these annual features has improved. Consequently the film is better. It captures the heart of the breath-taking football thrills of last season, and previews the sophs and juniors of 1939 who will lead the parade this Fall.

Smith packs 14 games into his reel this year, instead of the standard eight. And, boy, what a job of packing he does! He crams $1,000,000 worth of football entertainment in it, tosses out the chaff and gives us a "Reader's Digest" view of the bristling, acrobatic action which set 45,000,000 spectators to cheering last season.

The star roles in "Football Thrills of 1939" are filled by the likes of Michigan's Tom Harmon, Texas A. and M.'s John Kimbrough, Pitt's Ed "Special Delivery" Jones, Northwestern's Bill DeCorrevant, U.C.L.A.'s Jack Robinson, Army's Fred Yeager, Notre Dame's full-blown galaxy of aces, Tennessee's Johnny Butler, Yale's Hovey Seymour, Fordham's Len Eshmont, North Carolina's Jim "Sweet" Lalanne, Cornell's unending ball-carriers and dozens of other outstanding players.

In Texas A. and M.'s thrilling 14-13 victory over Tulane, in the Sugar Bowl, Smith catches the giant Kimbrough crashing to the winning side's two touchdowns. Enough of this battering gent is shown to indicate how he was able to carry the ball 26 times during the game and gain a total of 152 yards. But Tulane was in that game, too, and every yard of Bob "Jitterbug" Kellogg's 75-yard touchdown run is shown.

Smith next concerns himself with Penn's gallant, if unsuccessful, attempt to catch the Michigan team. The Wolverines won 19-17, with the incomparable Harmon scoring twice — one coming after a 40-yard runback of a punt and the other after a dazzling zig-zagging 65-yard gallop.

Less than two minutes were left of the Pitt-Carnegie Tech game when Pitt's Ed Jones cranked up a 45-yard pass to Bob Thurbon in the end zone, to give Pitt its stunning 6-0 victory — all of which Pete Smith captures on film and describes excitingly. It amuses Pete to note, in addition, that New York's October heat nearly proved the undoing of the Alabama Crimson Tide — in the Fordham game. The Crimson Tide prevailed, 7-6, thanks to the infallible toe of Sandy Sanford, who kicked the extra point. But it was a tight squeeze, with Alabama suffering as much from the heat as from the battering of the Fordham Rams.

Smith has chosen one of the great surprises of the 1939 season in the Oklahoma-Northwestern game. Northwestern appeared to have one of the country's great teams, and the Wildcats were expected to claw Oklahoma into shreds. But Oklahoma won 23-0, and Smith's camera catches every thrill of that upset.

There are two ties in "Football Thrills." And both are pips. Jack Robinson's 51-yard devil-dance through the Stanford team enabled U.C.L.A. to tie the Indians, 14-14, and enables Smith to wax poetic. U.C.L.A.'s other colored star, Kenny Washington, contributes much. A weird happening in this game saw Robinson's high punt bounce straight back after it hit the ground and stop rolling four yards behind the point where Robinson booted it.

The other tie concerned Army and Columbia. Columbia scored in the first three minutes of this game, after a piercing 63-yard march, but with two minutes and a few seconds left of the game Army tied it brilliantly. Johnny Hatch pitched a perfect strike to Yeager, who ran 53 yards for the tying touchdown.

One of the great thrill spectacles of 1939 was Notre Dame's 20-19 victory over Southern Methodist — and Smith hasn't overlooked it. Notre Dame twice came from behind to earn the victory, and the big time clock was erasing the remaining seconds of the game when S.M.U. scored its final touchdown. The groans that greeted Jack Sanders' failure to kick the extra point that would have given the underdogs a tie, are still echoing through the big stadium. .

"The greatest run of 1939, and one of the greatest runs in football history." That's what the country's leading grid experts called Johnny Butler's 57-yard race through the Alabama team, the day Tennessee whipped Alabama 21-0. Butler ran approximately 80 yards, counting his reversals, cut-backs, side-steps and jigs. The

39

photography on this immortal gallop is amazing. Forty thousand persons were in the Stadium at Knoxville — biggest crowd in the history of Tennessee sports.

Notre Dame took an easy 14-7 decision over Navy, but the game was not without fervor. Navy's last minute thrill came when Bob Leonard passed desperately to Ulmont Whitehead — a 64-yard touchdown play that kept the Navy from being whitewashed. Navy's rival-compatriot, Army, does a little better against Yale, taking an early lead and threatening down to the final toot. But the Bulldog was tough that day and won 20-15, on a sensational over-the-shoulder catch of a forward pass by Bartholomey, a soph sub, and the great Seymour's unrestrained galloping.

Two of the great plays of the year came in Fordham's 27-13 triumph over Pitt — and the alert Mr. Smith seizes them. One was a towering 55-yard forward pass, Blumenstock to Dennery. The other was a 99-yard touchdown run by Dennery, after he picked up a fumble by Pitt's Cassiano on the 1-yard line. Equally dynamic is the 1-man show put on by "Sweet" Lalanne, in leading North Carolina to 30-6 win over a beefy Penn squad. He fired that pigskin around like Bill Dickey picking runners off of base, and when Penn's secondaries covered his passing, Lalanne hitched up his satin pants and ran like a scared deer.

One of the great thumping heart-throbs of 1939 was Cornell's defeat of the great Ohio State team, in perhaps the outstanding intersectional game of the year. Cornell, representing the effete and underrated East, turned out to be a savage, rambunctious bunch which pasted a startling 23-14 defeat on the corn-fed boys. Ohio State actually led 14-0, as Mr. Smith brings out. But that was before Walt Scholl, 159-pound halfback from Staten Island, raced 79 yards to a Cornell touchdown behind miraculous down-field blocking. Before Ohio State could recover from that, Scholl unleashed a 23-yard heave to Jack Bohrman, who streaked 40 yards more to score. The road to victory was opened up by Hal McCullough's 54-yard punt, which snuggled to a stop on Ohio State's 2-yard line.

No football fan — and that takes in just about everybody these days — can afford to miss Smith's latest opus. It is not only a reminder of the glories of last season, but a perfect appetizer for the better enjoyment of this coming season.

EXPLOITATION

Exploitation suggestions tried and proven practical in the previous two Pete Smith "Football Thrills" subjects will be equally effective for "Football Thrills of 1939." The subject is timely, packed with boxoffice appeal and full of thrilling entertainment which well merits extra selling attention. You are offering thousands of dollars worth of football in one reel, the most thrilling scenes from the fourteen outstanding games of last season. There are 45,000,000 football fans anxious to see this film. Let your city's share of them know you are playing it.

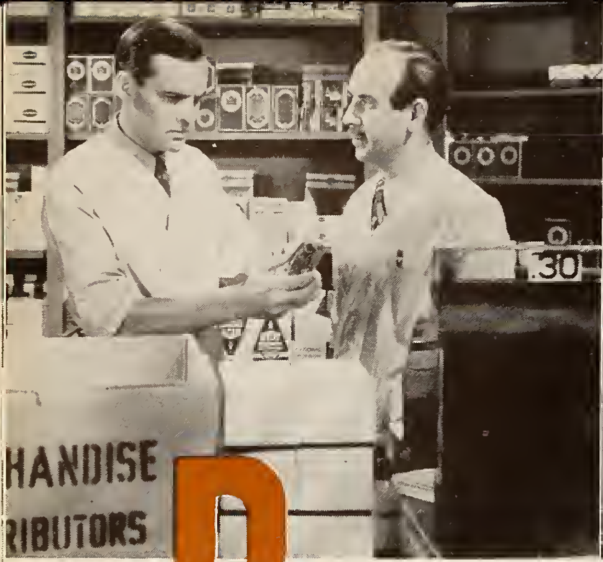
A special advance screening for local sports editors is bound to result in important space on your newspapers' sport pages. Also, with Bob Considine's by-line on the story printed above, it should take no effort at all to have it reproduced in your local paper.

Get your newspaper to invite local school teams to your showing as guests of the paper. This is good promotion for the paper and seat-selling publicity for you.

For an effective radio tieup, get your radio station to play recordings of various college songs, offering guest tickets to the first fifty listeners who submit lists correctly identifying the school each number represents.

Another contest idea is to offer guest tickets to newspaper readers who submit closest advance estimates of final scores in current games.

During the football season all sorts of stores feature window displays with the football motif. Get them to use stills from your picture.



BUYER BEWARE

Are you contributing to the coffers of criminals? . . . Beware of the retail merchant who permits crime to flourish by selling stolen goods to an unsuspecting public. Cut-rate goods are often costly!

One of the greatest problems facing American law enforcement bureaus today is the retail merchant who deals in stolen goods. For unlike the thief or racketeer who usually moves in known underworld circles and whose trail therefore can readily be picked up by the police, distributors of stolen goods, in most cases, are one-time honest business men who have come upon hard times and turned to peddling "hot" merchandise in order to survive.

Such are the circumstances in the case depicted in Metro-Goldwyn-Mayer's latest Crime Does Not Pay subject, "Buyer Beware."

Under the direction of Joe Newman, the film opens on a platform of a warehouse shipping room. A plain black, two-ton truck, without front fenders, is just leaving, while a burglar alarm reveals what has been happening.

A radio broadcast is flashed throughout the city, describing the truck in every detail. Yet, a few moments later, it goes right past a police car without being recognized. The truck now has front fenders, a white hood, white sides and a large sign reading "Nemo Transportation Co."

This is the manner in which the Vincent gang operates, raiding warehouses in all corners of the city. And the follow-up way in which the racketeers spread terror is told in the story of Carter and Collins Drug Store.

Les Carter and John Collins are on the verge of bankruptcy. Their humble store, finding business steadily worse, now confronts the added competition of a new, modern store across the street. Under these circumstances, Joe Fredericks, outside man for Marty Vincent's mob, finds Carter, a not-too-scrupulous character at best, an easy customer for his merchandise. Carter realizes the true circumstances of the sale, and why he can buy goods at such a cut price, but in convincing his partner he must make everything sound above board. Thus Collins believes they are buying bankrupt goods from Merchandise Distributors.

Able to undersell all rival stores, Carter and Collins are soon back on the road to financial success, and even enlarge their store. But one day Collins guesses the truth when he discovers LeBlanc perfume included in one order of supposed "bankrupt" goods. It answers a description on a police bulletin and is too new a product to be bankrupt. Carter confesses the situation, but convinces Collins that they should continue, pointing out their recent gains and the meager circumstances in which Collins' family had been forced to live due to poverty.

Collins continues a party to the racket, against his better judgment. One day Fredericks brings them a carload of drugs. Collins puts his foot down — he realizes the danger in handling unreliable medicines. Carter tells Fredericks of his partner's unwillingness, and as a result two of the gang's hoodlums beat up Collins one night as he is locking up the store. This "persuades" him to "play ball."

Meanwhile, the police are active. A patrolman stumbles upon the gang as it is raiding a drug warehouse, and shoots a hole in one of the truck's tires. The gang escapes, however, to a nearby garage, where the tire is changed, the truck repainted and put on the road again as a unit of the "Nemo Transportation Co." The next day a police dragnet is thrown over the district, examining all garages. The bullet-riddled tire is found, but all serial numbers have been effaced.

A chemist, however, finds red clay in the treads of the tire. And a geologist recognizes it as a soil found only in one district in the county — a dead-end canyon road. There the truck is found in its hiding place.

At the same time, the gruesome results of dealing with stolen drugs are being brought home to Carter and Collins. Through carelessness in rebottling the stolen merchandise, deadly arsenic pills have been mixed in with certain harmless tablets.

A wave of deaths follows throughout the city. Doctors trace them to the tablets, and these in turn are traced to various drug stores, including that of Carter and Collins.

A broadcast is flashed warning the public against the tablets and Collins, hearing it, tests his own supply with copper pennies. When the coins turn black, he knows they contain arsenic. He is about to phone the police when the desperate Carter knocks him unconscious. Officers, following the poison trail, arrive and shoot Carter as he attempts a getaway.

Collins' confession reveals the Merchandise Distributors as the Vincent gang. The police close in on the racketeers, and trap them as they also fail in a getaway attempt. Vincent and Fredericks surrender, but Al and Spike, two of the gang, are killed in a wild gun-fight with police.

Collins' testimony results in long-term prison sentences for Vincent, Fredericks and other members of the gang, and he himself is given a fourteen-year term. Carter paid his penalty with his life — proving the moral of this new battle against lawlessness — "Don't enter into partnership with the underworld — the only dividends are disaster and death!"

Jack Chertok and Richard Goldstone co-produced the film.

CRIME
DOES
NOT
PAY

Exploitation

The theme of "Buyer Beware," which infers that the public should only patronize reliable merchants, is a perfect one for tieups with Better Business Bureaus and Chambers of Commerce. Invite heads of your local business organizations to an advance screening and arrange with them to have their members distribute throwaways calling attention to their reliability and suggesting that all shoppers should see your film.

Similarly, you might get local merchants to use window cards with the line "Buyer Beware," with additional copy stressing proven reliability of the merchant over a period of so many years, etc.

Perhaps you can get the advertising manager of your newspaper to run a house ad using stills from your picture and copy advising readers to patronize their advertisers since the paper carefully checks on the reputation of its advertisers, etc.

For a novel lobby display that's bound to be a crowd-stopper, borrow a pig (be sure it's thoroughly washed) and put it in a burlap bag in which holes have been cut for the pig's head and feet. On the box in which the pig is kept place a sign with copy to the effect, "Don't buy a pig in a poke! See 'Buyer Beware' etc." If local ordinances permit you might even put the pig on a leash and walk him around town.

PLEASE ANSWER!

WHAT'S YOUR I. Q. ? No. 3

Think you know a thing or two? Well now's your chance to prove it . . . Here's Pete Smith, that sound track professor, with another quiz reel concerning things and stuff you ought to know.

As a result of the success of his first and second "Quiz" one-reelers testing the "I.Q." of the average movie goer, Pete Smith has now made a third. This one is titled "Please Answer." The Metro-Goldwyn-Mayer commentator instructs the public to keep its own scores as he fires the questions, allowing the audience fifteen seconds to select correct answers from choices presented on the screen.

Each of the first six questions count ten points. The final question is worth forty points. Ready? Here goes!

The big battleship, or the so-called man-of-war, is the heavy line of defense in the United States Navy. Then what is a Portuguese man-of-war? Is it a Portuguese man-of-war, an outrigger canoe, a jelly-fish, or a Spanish-prepared lamb chop?

For the second question, Pete explains that crew racing is one of the oldest forms of athletic competition. Good crews rowing at thirty-two strokes per minute can average about eight feet — but while on the subject of rowing, is roe — spelled R-O-E — a name for a streak in mahogany, a male deer, or fish eggs?

The famous Blarney Stone of Blarney Castle in Ireland is reputedly a good luck omen for those who kiss it, explains Pete. So what, then, is the Rosetta Stone? Is it a diamond, a carved mountain, a tablet containing Egyptian and Greek inscriptions, or a stone from your kidney?

Weight-lifting strengthens the vertebrae, and while on the subject of vertebrae, how many are there in the human spine? Are there 13, 27, 33 or 197½?

That's the half-way mark, and you should have forty points to your credit, if you're good.

Next comes the test for the power of observation. Amidst a group of Roman Senators (time 50 A.D.) dressed in period costume, one is wearing a derby hat. It wouldn't take a mental giant to grasp what's wrong with that picture.

Then come two tough-looking men, clad in ancient Roman costumes, playing a marble game.

But now comes the question. Julius Caeser, seated in the Royal Box, rises and cheers the marble players. Behind him stands a huge negro slave, with metal bands around his arms, with a number three on the bands. Do you know what's wrong with the picture?

Pete explains that various birds and animals warn us of approaching seasons. The birds fly south and the bears hibernate when Winter arrives. Then, can you tell by looking at a cow which way the wind is blowing? Is it the way she stands, chews her cud, wiggles her ear, or by the grade of her milk?

Now comes the final question, which is good for forty points.

Slanguage is popular in most commercial fields. Then speaking in the vernacular, what is a paper-hanger? Is it a dictator, a passer of phoney money, a city editor, or somebody who saves old newspapers?

Pete also explains some of the slanguage used by electricians in a movie studio, and runs across two extras indulging in a checker game. Behind one player sits an onlooker, and Pete explains he's a kibitzer. Behind him is another onlooker, and he's known as a dubitzer. Still another behind him is a nibitzer. Bet you never knew this before. Well — maybe Pete just made it up.

Roy Rowland directed "Please Answer" from a script by E. Maurice Adler. Jack Chertok and Richard Goldstone produced.

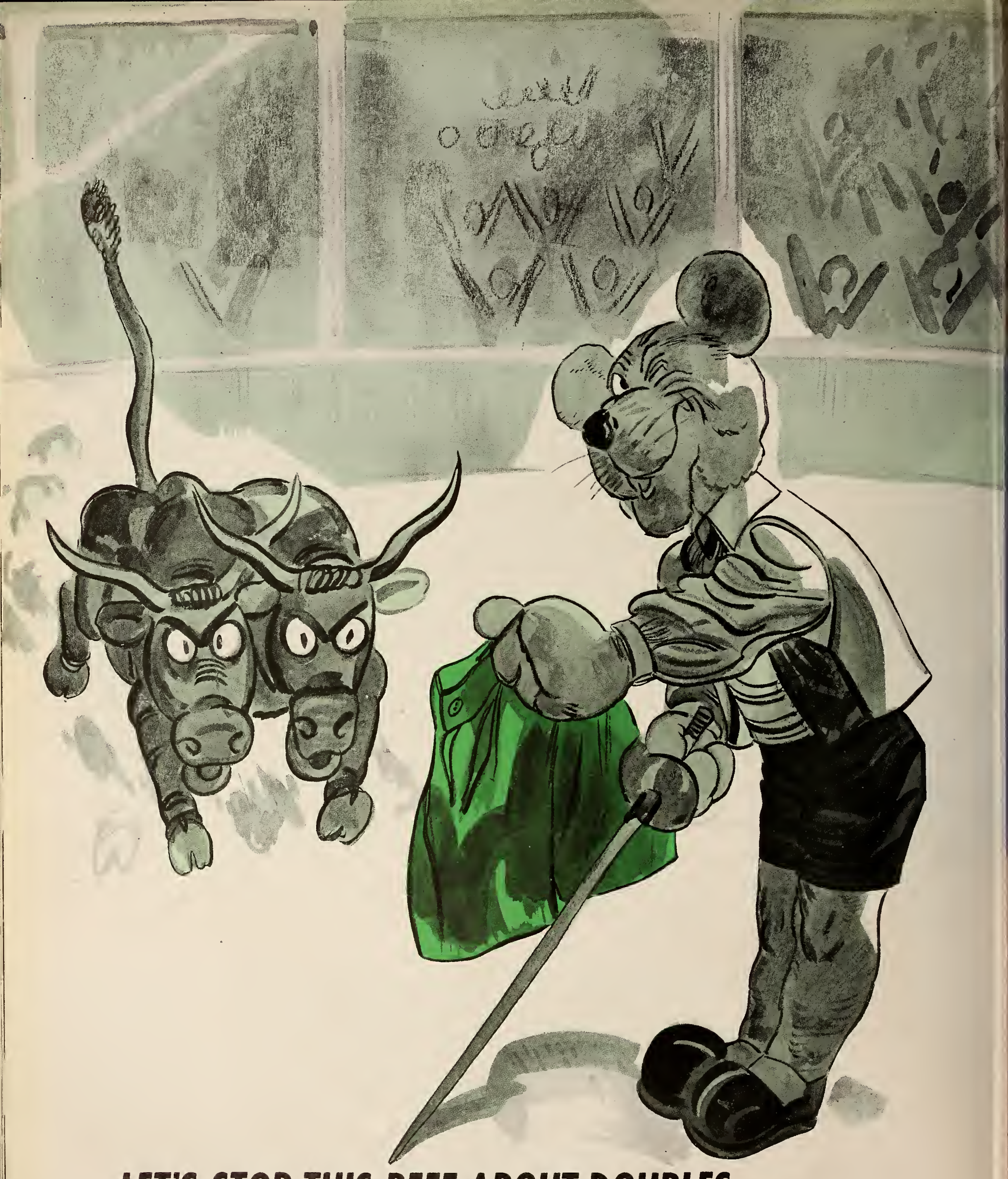
Exploitation ☆ ☆ ☆

The title of Pete Smith's third "question and answer" short suggests a number of newspaper and window tieups. For instance, using the line "PLEASE ANSWER," bookstores might list several questions of a general nature and point out that the answers are to be found in such-and-such best sellers. Likewise, a local department store may be persuaded to run a newspaper ad using your title and including list of questions pertaining to the advantages of shopping in a large reliable department store.

The question in your film based upon a "what's wrong with this picture" idea can be the basis for a novel window display. Get a women's dress shop to make up a window in which a number of mistakes are made such as mismatched hose on a model, handbag that doesn't go with the dress, wrong type of shoes for the rest of the ensemble, etc. A window card should advise passers-by that the first so-many women who discover all the mistakes will be awarded guest tickets to your showing of "Please Answer."

The question having to do with the human spine suggests a tieup with a local lingerie shop. They might display a window card with copy to the effect, "If you want to know how many vertebrae there are in the human spine see 'Please Answer' etc. If you want to know what an improperly fitted girdle can do to the human spine come in and inquire," etc.

By all means take advantage of the current quiz craze. Let your patrons know you have a question and answer subject. Advertise it in your lobby and your newspapers.



LET'S STOP THIS BEEF ABOUT DOUBLES...

First to take the bull by the horns, Leo Junior has long had the answer, the only answer, to the double feature question—more and BETTER shorts!

METRO-
GOLDWYN-
MAYER

SHORTS STORY

LIBRARY OF CONGRESS
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PERIODICAL DIVISION

FITZPATRICK DISCOVERS AMERICA
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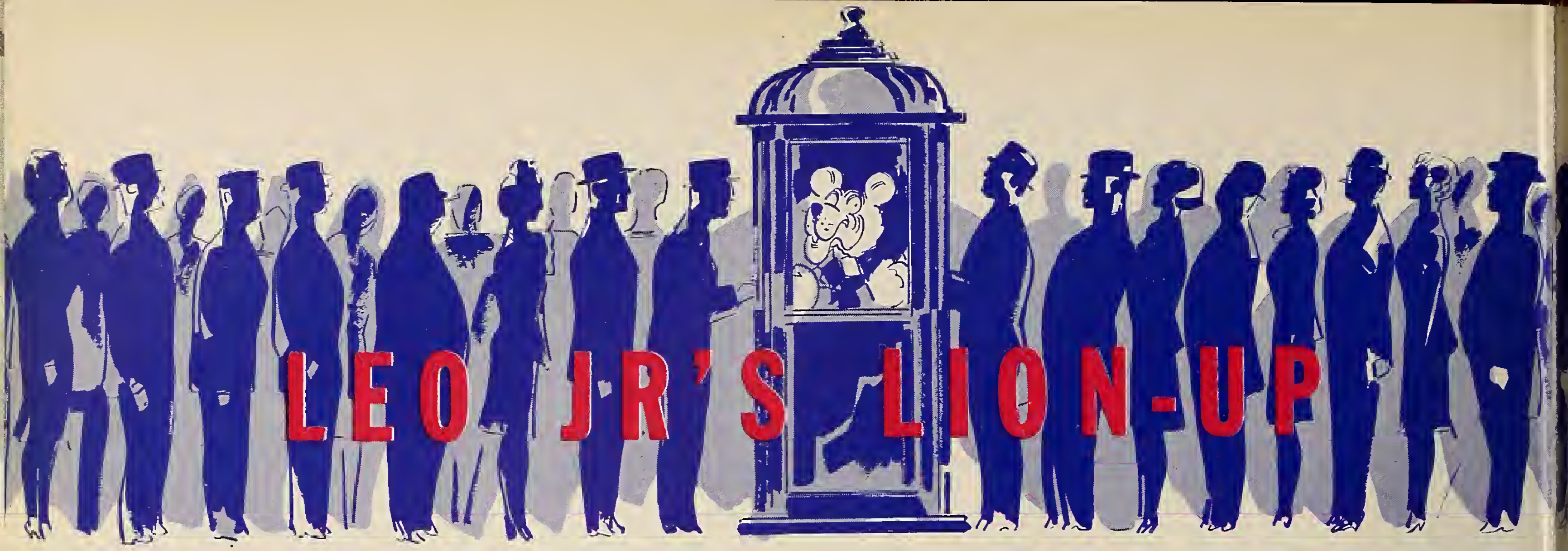


LEO JR'S LION-UP

SPECIAL

The Flag Speaks — Saga of the Stars and Stripes, telling the history of the emblem of the United States and showing why and how to display and salute it. (19 mins.) *JAN.-FEB.*

CRIME DOES NOT PAY

Buyer Beware — Crime Does Not Pay warns of the retail merchants who permit crime to flourish by selling stolen goods to an unsuspecting public, and cautions that cut-rate goods are often costly. (21 mins.) *JUL.-AUG.*

Women In Hiding — Life and death in a maternity clinic . . . The Crime Does Not Pay series exposes the most despicable of all rackets, one whose victims are expectant mothers. (22 mins.) *JUNE*

Jack Pot — Crime Does Not Pay series exposes the slot machine racket, showing how nickles from honest citizens lay the foundation for empires of crime. (19 mins.) *MAR.*

Know Your Money — Genuine U. S. Currency is shown on the screen for the first time as the Crime Does Not Pay series exposes the operations of counterfeiters. Made in co-operation with the U.S. Treasury Department. (21 mins.) *JAN.-FEB.*

Pound Foolish — Spotlighting a black page in Society's Blue Book, the Crime Does Not Pay series denounces ''the best people'' who evade U. S. Customs duties — a crime which Society has made a fad. (20 mins.) *NOV.-DEC.*

Drunk Driving — Death rides the highway in this expose of the ''criminal'' who mixes alcohol and gasoline — a potion of certain destruction. (21 mins.) *OCT.*

M-G-M CARTOONS

The Bookworm Turns — Many things can (and do) happen in a library when Poe's Raven and Stevenson's Dr. Jekyll and Mr. Hyde try to outsmart a learned bookworm. A Technicolor cartoon. (9 mins.) *JUL.-AUG.*

Romeo In Rhythm — Streamlining Shakespeare's Romeo and Juliet in a Technicolor cartoon. Portraying the immortal balcony scene to the tempo of a deep South revival meeting. (8 mins.) *JUL.-AUG.*

The Milky Way — The famous fairy tale of the three little kittens who lost their mittens comes to the screen in a Technicolor cartoon depicting their adventures in the Milky Way. (8 mins.) *JUNE*

Tom Turkey and His Harmonica Humdingers — Concerning the plight of Mr. Turkey when his ''general store harmonica band'' keeps the town awake and arouses the wrath of all the local hens. In Technicolor. (7 mins.) *JUNE*

Swing Social — Depicting in Technicolor a Sunday morning swing session among the many fish that live down at the bottom of the sea. (8 mins.) *APR.-MAY*

A Rainy Day — Another Technicolor cartoon starring the Bear family. This time it's Papa Bear's adventures with a bolt of lightning while trying to repair a leaking roof. (7 mins.) *APR.-MAY*

Home On the Range — A Technicolor cartoon depicting the adventures of a ''black sheep'' calf who strays from the herd and meets up with a voracious wolf. (8 mins.) *MAR.*

The Bear Family — A cartoon within a cartoon, portraying those new stars, Mama, Papa and Wilbur Bear involved in typical domestic chaos. Filmed in Technicolor. *MAR.*

The Fishing Bear — Mr. Bear goes fishing and loses not only ''the biggest one you ever saw,'' but also his new metal pole, new fishing basket and sunny disposition. (8 mins.) *JAN.-FEB.*

Puss Gets the Boot — Story of a one-mouse revolution in which a big tom-cat is subdued in a battle of wits. (9 mins.) *JAN.-FEB.*

A convenient index, for reference purposes, of short subjects which have appeared in previous issues.

PETE SMITH SPECIALTIES

Please Answer — In his third ''What's Your I.Q.?'' Specialty, Pete Smith, sound track professor, presents another quiz reel concerning things you ought to know. (9 mins.) *JUL.-AUG.*

Social Sea Lions — Pete Smith presents a family of sea lions who desert their regular habitat to see how those other lions live . . . the social lions. (10 mins.) *JUL.-AUG.*

Football Thrills of 1939 — Pete Smith's annual digest of U. S. gridiron classics, including 14 major games from coast to coast in one thrill-packed, breath-taking reel. *JUL.-AUG.*

Cat College — From the safety of the sound track, Pete Smith presents Clyde Beatty, world's greatest lion trainer, who conducts a course for co-eds in the care and training of lions. (9 mins.) *JUNE*

Spots Before Your Eyes — If last night's gravy doesn't look well on you today, look to Pete Smith. This time he's an expert at removing stains from everything—except reputations. (10 mins.) *APR.-MAY*

What's Your I.Q. No. 2 — Pete Smith presents another quiz subject investigating the intelligent quotient of motion picture audiences. (10 mins.) *APR.-MAY*

The Domineering Male — Pete Smith makes a study of women's tactics in the pursuit of men and offers some timely advice to marriageable men on how to avoid the leap year menace. (10 mins.) *MAR.*

What's Your I.Q.? — Dust off the dunce cap, here's Professor Pete Smith with a question bee for lads and lassies who think they know all the answers. (7½ mins.) *JAN.-FEB.*

Maintain the Right — Pete Smith makes the first authentic picturization of the famed Canadian Northwest Mounted Police, showing how its men are trained and depicting one of their typical adventures. (10 mins.) *JAN.-FEB.*

OUR GANG COMEDIES

The New Pupil — Alfalfa and Spanky find to their great discomfort, that they can't ''jilt'' one ''woman'' for another without suffering the direst consequences. (11 mins.) *APR.-MAY*

All About Hash — Not only can the Our Gang kids solve their own problems, but they can also be counted upon for some practical fatherly advice when their parents are in trouble. (11 mins.) *MAR.*

Bubbling Troubles —(Formerly titled ''In Love Again'') —Alfalfa and Butch, of the Our Gang kids, herald spring by courting Darla. Butch is favored but Alfalfa wins out by the use of brains and the misuse of a Spring Fever remedy. *MAR.*

The Big Premiere — The Our Gang youngsters become film producers and present Hollywood's strangest comedy, a blend of Robinson Crusoe, Robin Hood, Sleeping Beauty, Cinderella and The Shadow, all together. (10 mins.) *JAN.-FEB.*

Time Out for Lessons — Alfalfa thinks he is too great a football hero to worry about his studies, but a frightening glance into the future makes him the most studious member of his class. (11 mins.) *NOV.-DEC.*

Alfalfa's Double — Alfalfa's double moves into the Gang's town and his presence causes the real Alfalfa no end of trouble and embarrassment. (11 mins.) *NOV.-DEC.*

MINIATURES

Servant of Mankind — The history of invention is the history of man's progress through the ages. Here is the story behind one of the greatest of all inventors — Thomas Alva Edison. (9 mins.) *APR.-MAY*

The Old South — Romantic story of old Dixie, where every master and every slave paid homage to the monarch, King Cotton. (11 mins.) *JAN.-FEB.*

Northward Ho! — A behind-the-scenes story of a movie in the making, depicting the comprehensiveness of a film company on location. (9 mins.) *JAN.-FEB.*

A Door Will Open — Coincidental or supernatural! Carey Wilson relates the strange tale of an intangible something that righted a serious wrong and made a great career possible. (11 mins.) *NOV.-DEC.*

Where Turf Meets Surf — Hollywood once again trains the cameras on itself and catches movie stars at play at Del Mar By The Sea, California's famous race track. (11 mins.) *NOV.-DEC.*

PASSING PARADE

Trifles of Importance — John Nesbitt's Passing Parade depicts three trivial incidents which have had overwhelming effect on the customs and careers of men. (10 mins.) *JUNE*

The Red Rose — A strange tale of a strange man — John Nesbitt tells of a brawny blacksmith in whose hands were moulded the most delicate works of art. *APR.-MAY*

A Way In the Wilderness — The Passing Parade unfolds the thrilling story of Dr. Joseph Goldberger, immigrant physician who discovered the cure for the South's most dreaded disease — pellagra *APR.-MAY*

The Hidden Master — Is today your lucky day? . . . John Nesbitt's Passing Parade depicts the powerful role fortune plays in moulding the careers of men. (11 mins.) *APR.-MAY*

XXX Medico — (formerly titled S.O.S. Medico) Science finds a new S. O. S. that enables a doctor to save a life while seven hundred miles away from his patient (10 mins.) *JAN.-FEB.*

Forgotten Victory —(formerly titled ''Mark Carleton'') Saga of an unsung hero. John Nesbitt reaches into the depths of oblivion to pay long due tribute to the man responsible for the very bread we eat. (10 mins.) *OCT.*

FITZPATRICK TRAVELTALKS

Suva, Pride of Fiji — To the South Seas goes James FitzPatrick to film the capitol of Fiji, the ancient ceremony of fire-walking, picturesque native houses and other interesting sites. (9 mins.) *JUNE*

Modern New Orleans — Views of the capital of Louisiana are depicted showing the city's famous harbor, airport, university and many other interesting sites. (8 mins.) *APR.-MAY*

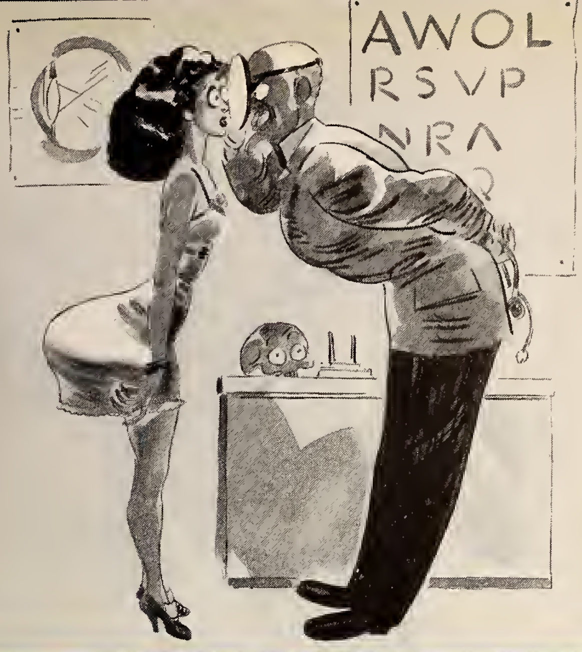
Night Descends On Treasure Island — Depicting the colorful spectacles at the San Francisco World's Fair seen at night through the lens of a Technicolor camera. (8 mins.) *OCT.*

ROBERT BENCHLEY

Home Movies — Focusing his attention upon amateur movie makers, Bob Benchley discovers that home-made movies can be very under-developed entertainment. (7 mins.) *MAR.*

That Inferior Feeling — In another adventure in mental gyrations, Professor Benchley proves that a mouse is a mouse—even if he has only two feet. (9 mins.) *JAN.-FEB.*

See Your Doctor — Benchley is stung by a bee and then by a doctor. He comes to the conclusion that both are bad medicine. (8 mins.) *NOV.-DEC.*



ADVENTURES OF DOUBLE-FEATURE FANNY
"Hmmmm! Just as I thought . . . DOUBLE-FEATURITIS."

> *"Movie producers frequently complain that they get the short end of Broadway breaks but the shortest end, for our money, is gotten by the short subjects. These shorts are rarely billed in the ads, on the marquees or theatre fronts, and hardly ever reviewed or given any critical comment. And yet plenty of talent goes into these reels... and audiences are plenty amused and entertained by them . . . one way to overcome the double feature problem might be to pay more attention to the production of shorts . . . also to give them more exploitation."*
>
> *IRVING HOFFMAN, Hollywood Reporter*

SHORT STORY

SEPTEMBER 1940

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HERBERT MORGAN
Short Subject Promotion and Development
***JEFF LIVINGSTON,* Editor**
● Published at 1540 Broadway, New York, N. Y., U. S. A.

DOING SOMETHING ABOUT SHORTS

By

EILEEN CREELMAN

Reprinted from THE NEW YORK SUN

DOUBLE-FEATURE programs have become rather like Mark Twain's description of the weather about which every one was always talking but about which no one ever did anything. This is by way of a tribute to a company which is doing something about it, and not just by producing a four-hour picture like "Gone With the Wind." Metro-Goldwyn-Mayer has realized that in building up short subjects into real entertainment a satisfactory program may be arranged to any one's taste with one full-length film featured.

This is a policy which other companies might well follow, especially in this changing year of 1940, when studio after studio promises to give up Class B productions, usually designed as the second feature of a double-feature show. Walt Disney's cartoons, the March of Time, the regular newsreels, some of the Merrie Melodies and Popeye comedies and occasional travelogues brighten some of the programs around town. But only Metro-Goldwyn-Mayer has set out seriously to build up its short-subject department, from thrillers to monologues, with the same ambition that characterizes its full length producing activities.

Twice I've sat through a program composed entirely of M-G-M short subjects, the current ones for the month. They are real entertainment, better on the whole than Class B features and often as good as an A production. Since they are short, never more than twenty minutes, they can experiment. They must get over their points quickly and surely. They cannot dawdle; they have not time.

Producers often talk of filming short subjects on the same scale as its other pictures. This one studio, looking the double feature straight in the eye, decided to do just that. This policy has had unexpected results. These short subjects are far from inexpensive bits, acted by stock company girls, directed by any one who happened to be around at the moment. They are real little features, carefully cast, often with well-known directors and producers in charge. The results have been not only good entertainment, but the building up of several new stars and directors.

The "Crime Does Not Pay" series has been especially successful. That "Drunk Driving," released last October by a company that hoped the public would not find it too gruesome, is still playing here and there around the country, greeted by awards and commendation by unexpected numbers of people.

Robert Taylor, fresh from a small college in the West, made his screen debut in a "Crime Does Not Pay" thriller. This started him off to stardom. A musical short began the screen careers of Deanna Durbin and Judy Garland. Ann Rutherford often appears in the "Crime Does Not Pay" melodramas which in the past five years have exposed many rackets. Irene Hervey is another sometimes seen in the series. One of this season's group, "Pound Foolish," which discusses smuggling and its consequences, has a cast filled with well-known names, Neil Hamilton, Victor Varconi, Lynn Carver and Gertrude Michael.

This use of shorts to introduce and train newcomers is not confined to actors. Many directors have learned their technic through making shorts. In fact, many of the top-flight Hollywood directors years ago worked as gagmen and directors of short comedies. Now ambitious directors have their chance to make serious dramas as well as slapstick. Metro-Goldwyn-Mayer, although reluctant to give up an able director of shorts, often transfers him to feature-length pictures. Young writers have their chance to experiment with shorts, where writing is particularly important because of lack of time.

These short-subject producers are a varied lot. Each has his own specialty. Each apparently, does about what he pleases, turning out now a comedy, now a drama. Pete Smith, with that unmistakable voice of his, has wandered away from his earlier comedy narratives. He is apt to discuss anything from turkey-carving to life in the forest, or perhaps a marine circus or the playing of billiards, with sense as well as nonsense.

John Nesbitt has made his "Passing Parade" just that, one-reel tributes to some one who has contributed to civilization. These are unsung heroes, John Peter Zenger who fought for the freedom of America's press, Fritjof Nansen of Norway, Dr. Ephraim MacDowell who performed the first major operation in medical history.

The FitzPatrick Traveltalks and Our Gang Comedies are what they have always been. Mr. FitzPatrick is concentrating now on the Americas, describing this country and its neighbors in greater detail than usual. He has even devoted a reel to the San Francisco Fair in the daytime and another to the same fair at night. That is going a bit too far.

Carey Wilson switches around from the filming of spooky stories, which end with a "What do you think?", to such dramas as "Miracle at Lourdes" and such a well-directed short as "Failure At Fifty." There is usually a moral or at least a lesson in Mr. Wilson's productions. Moral is told briefly enough to be acceptable even in a movie.

The cartoon department has been doing some experimenting of its own. Last Christmas, when all the world was trying to be merry, it brought out a curious satire called "Peace On Earth," which proved something of a sensation for a short. In spite of its Yuletide start and close, this was a diatribe against war, and as bitterly satiric as any film that has been made.

This has all meant increased budgets and more time allowed for production, but the shorts are worth it. If other companies would follow Metro's lead, movie-going would be much pleasanter for those late-comers who have to stay around to see the first half of a feature.

A FEW SHORT WORDS

By HAYDEN HICKOK, Motion Picture Editor of the Syracuse Herald-Journal

IT IS going to take more than wishful thinking and a sort of passive resistance on the part of moviegoers and exhibitors to beat Dat Ole Davil, the second feature.

Too many of us are inclined to pass the buck to the film industry, sit through the offending picture for lack of something better to do, and perhaps grumble to the manager on the way out. When you come to cross-questicn the unhappy fellow, he will give you a rambling account of problems of the industry, the booking system, public taste and the difficulties of getting out of the double feature squirrel cage.

Things looked pretty black until Metro and a few other enlightened companies began building up their short subjects departments with a grim determination to see the whole business through. Now this is as it should be, but the realization of the single-feature-and-shorts program depends a lot upon the individual patron. Maybe if he kicks loud and long enough about the endurance-contest length of the double bill, and, in turn, will take the time to talk up a good short subject when he sees it, something may come of it. Theater managers are sensitive to cumulative complaints of this sort, and like charity, the short subjects campaign should begin at home.

There is a job, too, for the newspapers to do. If movie editors and reviewers are sincere in their desire to bring back the single feature, they should be willing to do a little extra drum-beating for such a program. The short subject is an excellent editorial springboard. And once enough of these double feature victims acquire a taste for good shorts and become articulate about it, the second feature should be blown sky-high.

In fact, it's time that the underground campaign for short films came out of the house organ and trade paper stage and broadened its attack. Metro, for one, has supplied the campaigners with plenty of good ammunition in such outstanding short films as "Drunk Driving", and "Jack Pot" in the Crime Does Not Pay series, in "Peace on Earth", the devastating cartoon satire on war-makers, and the timely patriotic reel, "The Flag Speaks".

FITZPATRICK DISCOVERS

After traveling 750,000 miles over a span of eleven years, the world's most famous globe-trotter returns to his native land to film a star-spangled panorama of the United States and the Americas.

One Hollywood director-producer, whose studio heretofore embraced 52,000,000 square miles, is retrenching. He's going to try to get along with a mere 3,026,789 square miles.

James A. FitzPatrick is the name.

In a dozen years of traveling about the earth, piling up enough mileage for three trips to the moon and back, FitzPatrick has been everywhere and has photographed almost everything for his Traveltalks which are released by Metro-Goldwyn-Mayer.

In one day, he has had breakfast in Cairo, lunch in Athens, tea in Marseilles and dinner in Amsterdam. The seven seas and their adjacent continents hold no mystery for him. He is probably the most traveled man in the world. He thought he had been everywhere until a little more than a year ago when he married and suddenly realized that he had never been to Niagara Falls. So, he went there on his honeymoon.

This realization brought FitzPatrick to another. While he had combed virtually every foreign land in search of photographic subjects, he had never really "covered" America. So, he bought a home in California and resolved to devote his next years to doing right by the home folks.

His "studio" now will embrace America's 3,026,789 square miles, but if FitzPatrick, who releases twelve pictures a year, finds only one subject of sufficient interest in each state, it will give him enough to film and talk about for the next four years.

"But," says Fitz, "every state in the union has at least a half dozen places of rare historic interest or ones that are outstanding in beauty, tradition or otherwise, so I figure that the good old U. S. A. can keep me busy for the next 24 years — which is a lot longer than I want to work."

And what will he do when he stops working?

"I'll probably travel," says the genial Irishman. "The only people in the world that I envy are those who have not traveled. They have so many places to go."

James A. FitzPatrick is a Yankee. He was born in Sheldon, Connecticut, and educated at Yale University. As a member of the college newspaper staff, he wrote and sold several ideas for motion pictures. A burning desire to be an actor led him to the Academy of Dramatic Arts in New York. A discouraging year on Broadway changed his mind.

In 1925 FitzPatrick talked himself into a commission from a New York producer to make a series of one-reel pictures on the lives of noted Europeans of the past, including Napoleon, Wellington, Franz Schubert and others. Finishing that, he made a series of shorts on the birthplaces of English poets. This was followed by a group of one-reel pictures on the lives of great American statesmen.

When sound was introduced in pictures, FitzPatrick was in Spain making two pictures on the beauties of Barcelona. He returned to America to find silent pictures outmoded and all of his capital tied up in the Spanish one-reelers.

Resourceful, as a barnstorming picture maker needs be, Fitz recorded his own voice on a disc and tried to sell distributors on the idea of releasing the pictures with his voice as off-screen narration. Although this practice is popular today, it was regarded as ridiculous.

"I was told that to see pictures and hear a voice without seeing the person who was speaking, was absurd," recalled FitzPatrick. "They told me it would distort the screen. I didn't know what they meant by that, but I did know that if I didn't get those two pictures released it certainly was going to distort my bankroll.

So, Fitz convinced the manager of the Olympic Theater at 103rd Street and Broadway, New York, that he should try one of the reels at a matinee. For the first hundred feet everything went fine. Then, the needle on the disc stuck and FitzPatrick's voice repeated over and over again, "It is here where the ladies . . . It is here where the ladies." He was laughed out of the theatre.

By verbal hocus-pocus, the desperate young globe-trotter got the manager to let him try again on the following Saturday. This time Fitzpatrick took no chances. He sat next to the revolving disc and held the needle in place with his fingers. That was eleven years ago. The success of his experiment sent FitzPatrick on a continuous jaunt that has totalled 750,000 miles and resulted in 134 of his now famous Traveltalks. In 1934, keeping abreast with the cinematic times, he added Technicolor as a means of better expressing the beauty of the places he visited.

FitzPatrick's decision to devote his attention in the future to his own United States is not because he thinks he has really covered the entire outside world.

"A man could go through five lifetimes and never see or photograph all the beauty on this earth," he says.

Neither is his decision due to the war, because he made it before the war was a reality. It is just that he thinks he owes his own land some attention. He is one man who has neglected to "See America First."

During the season of '40-'41 FitzPatrick will release twelve new subjects through M-G-M, all except one concerning the western hemisphere, eight depicting places in the United States. First on the list, appropriately enough, is "The Capital City — Washington, D.C." Then, jumping a mere three thousand miles, he will present "Cavalcade of San Francisco." The third subject will be devoted to the oldest and purest Americans, the Indians. It is titled "Red Men On Parade." From the natives of the United States FitzPatrick takes another jump of several thousand miles to the natives of "Beautiful Bali." Then he will come back to the U.S. to depict the quaint splendor of "Old New Orleans." Next on the list is the United States' most valuable possession, "Alluring Alaska." Then he will return to the heart of the U. S. for "Old New Mexico." Eighth on the list, and the only subject concerning the eastern hemisphere will be "Mediterranean Ports of Call." This will be followed by a trip to the blue grass country for "Glimpses of Kentucky." Next will come "Yosemite — The Magnificent," followed by a journey to the far west for "Glimpses of Washington State." Completing the FitzPatrick releases for the coming year will be "Haiti — Land of Dark Majesty."

AMERICA

THE CAPITAL CITY, WASHINGTON, D. C.

FOR THE first of his new series of "See America" Traveltalks, the world's most traveled man, James A. FitzPatrick presents "The Capital City, Washington, D. C." Filmed in Technicolor, the one-reeler, released by Metro-Goldwyn-Mayer, depicts the highlights of this beautiful metropolis.

Majestically rising 555 feet above a beautifully landscaped mall, the Washington Monument, commemorating George Washington, is to be seen. This huge obelisk is the world's tallest piece of masonry. From the top may be seen the beautiful panorama of the City and its environs, including the historic Potomac River providing a boundry line between the District of Columbia and the State of Virginia.

Where the city's North, South, East and West axis cross, dividing it into four sections, is the National Capitol, the building covering eight and one-half acres. The beautiful dome is made of iron and weighs almost nine million pounds. Here Congress holds its sessions, the members of the Senate using one wing and members of the House of Representatives meeting in the other.

The city of Washington was created to provide a permanent seat for the National Government. The plan of its wheel-like construction was formulated by Pierre L'Enfant, French architect and military engineer, who had served under George Washington.

Foremost among the world's great residences of State is the White House, executive mansion of the President. Its cornerstone was laid in 1792, but the first President died before it was ready for occupancy.

The National Archives Building ranks among the most beautiful in the city. Here are kept important documents, among them the Declaration of Independence and the Constitution of the United States.

Another familiar landmark in the District of Columbia is the Union Station, where more than two hundred trains arrive and depart daily, transporting about 40,000 passengers.

One of the most attractive buildings is that of the United States Supreme Court. More marble is said to have been used in this building than any other structure in the world.

Managed as a ward of the Government is the Smithsonian Institute, established by an endowment left to the United States over a century ago by James Smithson, an English Scientist, who never set foot on the soil of the United States.

There are more than fifty countries represented in Washington by Embassies and Legations. The National Red Cross building is a tribute to the memory of Clara Barton, who founded the American branch of this organization in 1881.

One of the most famous landmarks in the District of Columbia is the old Ford Theater, where Abraham Lincoln was shot on April 14, 1865. From the window of a room across the street, where Lincoln died, now flies the Flag of the Union. Two years after President Lincoln's death, efforts to erect a memorial to him began, but it wasn't until 1915 that the cornerstone laying ceremonies were held for a shrine dedicated to his memory, the beautiful Lincoln Memorial.

DIRECTORS: left to right, seated, Fred Zinnemann and Sammy Lee. Standing, Roy Rowland, Edward Cahn, George Sidney, Felix Feist and Joe Newman.

M-G-M Shorts producer Jack Chertok, right, and his associate, Richard Goldstone

M-G-M SI

Arthur Hyman, Supervisor, Crime Does Not Pay series

Harry Poppe, Supervisor, Passing Parade

Andre Bohem, Supervisor, Miniatures

Sam Baerwitz, Supervisor, Our Gang

MEN WHO MAKE

FILM EDITORS: left to ight, standing, Leon Borgeau, Chet Schaeffer (supervising editor), Phil Anderson, Harry Komar and Al Akst. Seated, Adrienne Fazan

SEEKING to elevate the standards of short subjects, Metro-Goldwyn-Mayer ten y ago became the first major studio to undertake shorts production on its own Today, with the largest short subjects producing organization in the industry, Me shorts department is virtually a studio within a studio.

Until the spring of 1929, M-G-M along with other major companies, obtaine short subjects program from a number of small independent shorts producers. Sh were then considered only as program "fillers" and beneath the dignity of the la studios. They were produced with little or no thought of story values and at a mini of effort and expense which resulted in a monotonous succession of sterotyped short stock vaudeville acts put up in celluloid, dance bands blaring before a black ve drop, and the inevitable custard pie "comedians".

Treated with the same care and attention as features and given the benefit the studio's full production facilities, short subjects under the M-G-M system have progres as never before and other companies have followed Metro's example in giving sh their rightful space in the big studios.

As producer of 48 little pictures a year, Jack Chertok has one of the biggest j

WRITERS: left to right, seated, E. Maurice Adler, Carl Dudley, Howard Dimsdale, Robert Lopez, Doane Hoag, Alan Friedman and Herman Boxer. Standing, Sam Chain, Robert McGowan, William Katz, Hal Law, Charles Greene, Douglas Foster and Julian Hochfelder.

bjects Building

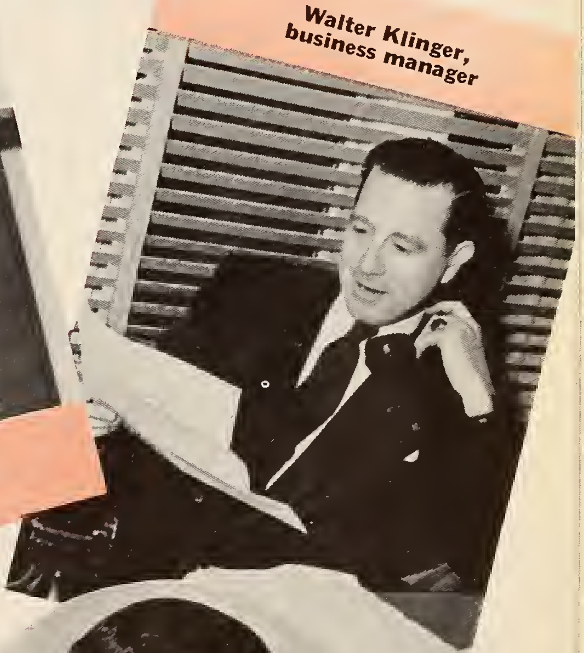
SHORTS

n Hollywood. With his associate producer, Richard Goldstone, Chertok has the important esponsibility of the selection of short subject material, of exploring new fields to keep p with the public's ever-changing tastes. It is his duty also to decide the manner of ach subject's presentation and to supervise and coordinate the creative efforts of 12 nit heads and supervisors, 16 writers, 11 directors and 6 film editors who give their ull time to Metro shorts.

Chertok's staff of more than 50 full-time shorts specialists serves only as the nucleus f Metro's shorts production activities. Other regular departments of the studio work in lose liaison with the shorts department, supplying scores of camera, sound and lighting technicians, and providing settings, properties, costuming, make-up, music, casting and research.

M-G-M cartoons likewise have their own separate staff of more than 150 animators, tory and gag men, background artists, in-betweeners, photographers, etc., which functions under the general supervision of Fred C. Quimby. Separate producing units are eaded by Hugh Harman, Rudolph Ising and William Hanna and Joseph Barbera, the atter two working as a team. Housed in its own studio on the M-G-M lot since 1937, e cartoon department also operates in cooperation with other regular studio departents, notably music and laboratory.

Jack Gertsman, production manager



Walter Klinger, business manager

Harry Cohen, unit manager for Pete Smith

Sid Sidman and Bert Glazer, assistant directors

Richard Evans and Andy Manning, script clerks

The M-G-M Cartoon Building, housing more than 150 artists and technicians who produce 18 cartoons in Technicolor annually.

Fred C. Quimby, right, head of the Cartoon Department and the man largely responsible for M-G-M being the first major producer to make its own cartoons, is shown above with C. G. Maxwell, production supervisor.

MEN WHO MAKE SHORTS

CARTOON DEPARTMENT...

1. After a story has been written the first step in making an animated cartoon is the sketching of the characters. Robert Allen uses live models.

2. Co-directors Joe Barbera and William Hanna develop the character to its full humorous possibilities, suggest expressions and tricks to humanize it.

3. Animator Lovell Norman draws the characters in many consecutive motions which, when filmed and run off, give them "life".

Producer Hugh Harman, left, and cameraman Jack Stevens.

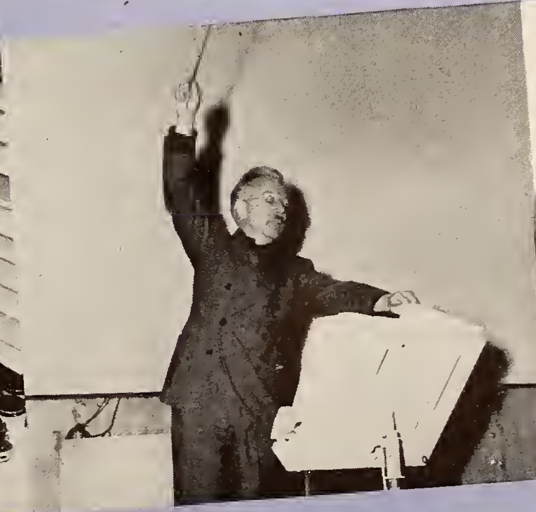
Producer Rudolph Ising, right, and W. D. Burness, animator.

4. Background artist Joe Smith paints separate backgrounds which seldom need to be redrawn for each character movement.

5. The girls in the inking department clearly outline the character sketches as they come to them from the animators.

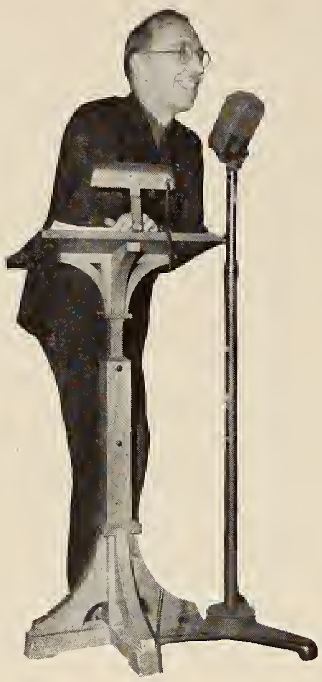
6. Jean Higgins, color artist, selects the proper colors to suit the character and mood of any particular scene or situation.

7. The girls in the painting department fill in the colors in the next operation before the drawings are ready for filming.



8. Music plays an important part in all M-G-M cartoons. Director Scott Bradley synchronizes it with the action in the film.

9. Important too is sound technician and special effects man F. McAlpin who supplies sound interpretations of the action.



SHORT SOLUTION

by

Dr. Frederic M. Thrasher

Director of Motion Picture Study, New York University; Technical director of Metropolitan Motion Picture Council; Member Board of directors, National Board of Review.

A NEW technique in the distribution and exploitation of short subjects can cure the double feature evil and provide an excellent new market for excellent short subjects.

My proposal in brief is to market groups of short subjects as units under nationally advertised unit brands which will assure the consumer a definite quality of entertainment and which will take the place of a second feature in the theatre. But how does this idea differ from present practice? This is a natural question. Is it not the same plan as is now used by houses running single features supplemented with short subjects?

The answer is emphatically "No!" This is an entirely new idea in distribution and exploitation of short subjects. The major problem confronting short subjects at present is one of economic competition with dual bills. A large portion of the industry does not like double features, but unfortunately this dislike is not shared by all patrons. The majority of patrons — perhaps, the intellectually superior — are averse to the double feature but another important percentage seems to favor two features. At any rate, theatres showing single features supplemented with short subjects are rarely successful against double bill opposition.

In order to give short subjects greater drawing power than a second feature, it is necessary to group them in well-balanced entertainment units which can be advertised as units and which because of their superior entertainment quality will assure the public more pleasure than it now derives from a second feature.

The first problem then is to find a combination of types of short subjects with high entertainment value which can be merchandized effectually as a unit. Three or four types of short subjects thus grouped could be given a trade name — such as a "Blue Ribbon Program," a "Gold Seal Program," a "Red Dragon Program," — which will be exploited so that the public when seeing such a program advertised in connection with a feature picture will come to feel that it is going to get a combination of short subjects whose quality is well known in advance. The public in choosing them would choose between the double features, one of which might be of doubtful interest, and a feature plus a combination of short subjects whose general ingredients is known in advance and whose entertainment quality is guaranteed by the trade name of the nationally advertised program unit.

It would be necessary, of course, to get just the right combination of short subject ingredients and this could probably be determined experimentally. As a starter a "Blue Ribbon Program" of short subjects might include — (1) an animated cartoon, plus (2) a scientific, news, sports, or novelty subject, plus (3) a lively short comedy or dramatic or mystery subject. The program might consist of three short subjects or two longer shorts and two shorter ones. When the standard of quality had been determined it would be vitally important to maintain it for a type of program having a given name so that the patrons would be sure when they went to see a feature and a Blue Ribbon Program that they would be getting in the Blue Ribbon Program more than the equivalent of a second feature in entertainment value and at least the equivalent in playing time.

If a given program with standard ingredients and high entertainment qualities were once established, it could then be nationally exploited in national magazines, over the radio and by the usual methods. In this way a new habit could be established in the theatre-going public, the habit of selecting a single feature plus a well-known and generally acclaimed unit program of shorts with definite ingredients known in advance because of the trade name of the unit program.

To carry out this proposal succesfully would undoubtedly mean a very careful survey of the types of short subjects now being made and the weeding out of subjects of doubtful entertainment value. The major requirement of a good short subject is that it be interesting and entertaining. Variety is necessary if combined programs of short subjects are to maintain public interest. There is a place for news, cartoon, comedy, music, sport, novelties, mysteries, dramatic short stories, and scientific subjects. In my opinion the strictly educational picture has no place on the entertainment screen unless it combines the essential qualities of being entertaining as well as interesting. Many successful theatre shown shorts, however, may be regarded as highly educational.

I believe one of the major answers to the type of material which would make the new unit program idea for short subjects successful would be to invariably include one dramatic subject, that is, some sort of story with a plot. This might be comedy, mystery, or a straight drama, but in any event, it ought to have plenty of action. We used to see many such shorts on the screen, particularly in the comedy field. There is plenty of material for dramatic short subjects in the innumerable excellent short stories appearing in magazines and in collections of short stories. To pad these short stories out into a full feature is to spend more money on them than they are worth and to weary the audience. To use them to make snappy dramatic shorts is to give them just the place they deserve and to pep up audience interest.

The public is always interested in animated cartoons and I believe that animated subjects would usually need to have a place in every unit group of short subjects. With one cartoon and one dramatic short there would still be room for one longer subject or two shorter ones, and these could be chosen from the field of news, music, sport, novelties, science, mystery, literature, etc. There is a place for the travelogue, but the old-fashioned travelogue is outmoded and the newer travelogues should combine historic and scenic interest with the reportorial technique of the March of Time and similar type of commentary. News also should be presented more in the Passing Parade or March of Time pattern than in the old-fashioned newsreel. Especially there should be eliminated from the news subject, the obviously trumped up stunts which have often been used as fillers and the apparent attempt to maintain audience interest by photographing bathing beauties. News presented should be significant but the genuine significance will be in the dramatic treatment given and the intelligent commentary.

Following this technique in my opinion will have a certain advantage in preventing the local exhibitor from choosing shorts which he knows little about and making combinations of short subjects whose efficacy in patronage drawing power has not been tested. Let the local exhibitor choose his type of program of short subjects as a unit on the basis of various brands which may have particular interest in his locality in his neighborhood. One exhibitor might find that the Red Dragon program of short subjects has just the type of appeal for his clientele, whereas another exhibitor in an entirely different type of neighborhood might always choose the Gold Seal.

SOAK THE OLD

Beware of the pension plan racketeers . . . parasites of the underworld who prey on the old and the weak, exacting one last tribute from those who can afford it least...a warning to those who invest before they investigate!

JUST AS the forces working for the betterment of the people of this country adapt their work to the ever-changing requirements of modern society, so do the parasitic forces which prey upon the people, streamline and modernize themselves, the better to exploit their nefarious aims. As an example, one of the underworld's newest rackets has for its victims old people who have recently been given some reason to expect economic security during the remainder of their lives. As depicted in Metro-Goldwyn-Mayer's new Crime Does Not Pay subject "Soak The Old," their enthusiasm makes them easy prey for racketeers.

The two-reeler introduces Albert Petersen, hard-working, honest leader of a group seeking old-age security. As he addresses his followers the meeting is broken up by Carl and Noisy, henchmen of Ed Z. Martin, a crook seeking to cut in on Petersen's organization. Later, Shannon, another of Martin's men, presents Petersen with five hundred dollars, explaining it's from "his boss." Petersen calls on Martin to express his appreciation and walks right into Martin's trap. Petersen, believing Martin to be wealthy and on the level, asks him to join and aid in furthering their cause.

Martin and his associates start to work. They go to great lengths to exploit the needy. Before long the Peterson Headquarters bustle with activity and the list of donors and members steadily increases. Martin and his mob have Petersen's confidence. When Petersen objects to Martin's plans, Martin convinces him they are merely to arouse public interest.

John Arnold, dependent on his daughter, Ruth, and son-in-law, Tom, becomes interested. John sells his small plot of land, which is the last thing in the world he has left, for two hundred and fifty dollars, and gives it all to Martin, believing he'll get a dozen, or two dozen times that much back almost immediately, for that's the kind of talk Martin and his bunch have been feeding "suckers" like Arnold.

Arnold arrives home to learn that Tom has lost his job. He returns to Headquarters to get his money back, but is told there are no refunds. Arnold then goes to Petersen, tells him the whole affair, and when Petersen says he doesn't see how it could be possible, Arnold collapses.

From the police, Petersen learns Martin is an ex-convict, criminal and crook, but it's too late to save Arnold who goes into a coma after the collapse and dies.

Petersen then goes to the office. Everyone has left, save Martin and his cronies. Petersen discovers them about to burn some of the account books and petitions. Stealthily, he creeps into the back room and extinguishes the blaze around the first batch of books jammed into the incinerator.

Meantime, Tom goes out to get back his father-in-law's money. When he arrives at Headquarters, Martin scoffs at him. Tom threatens to go to the police, so the gang plans to get rid of him.

Just at that moment, Petersen is discovered in the back room. He holds the gang up with a gun, but one of the racketeers grabs and iron poker and strikes Petersen, killing him.

Martin and his bunch are about to make their getaway just as the police arrive. One of the gang members tries to make a run for it, but is shot. The others surrender.

Heading the cast of "Soak The Old" are Ralph Morgan, Kenneth Christy, George Lessey, George Lloyd, Charles Waggenheim, Guy Kingsford, Hugh Beaumont and others. Sammy Lee directed, from a script by Douglas Foster. Jack Chertok and Richard Goldstone produced.

Exploitation

HERE is a subject that will have wide appeal since everyone nowadays is "social security conscious." All civic organizations in your town will be more than anxious to publicize your film so that their members and the public in general will become aware of and alert against any attempt of racketeers to "muscle in" on the old-age benefit law. Screen "Soak the Old" for officers of these clubs and have them advise their members of your showing.

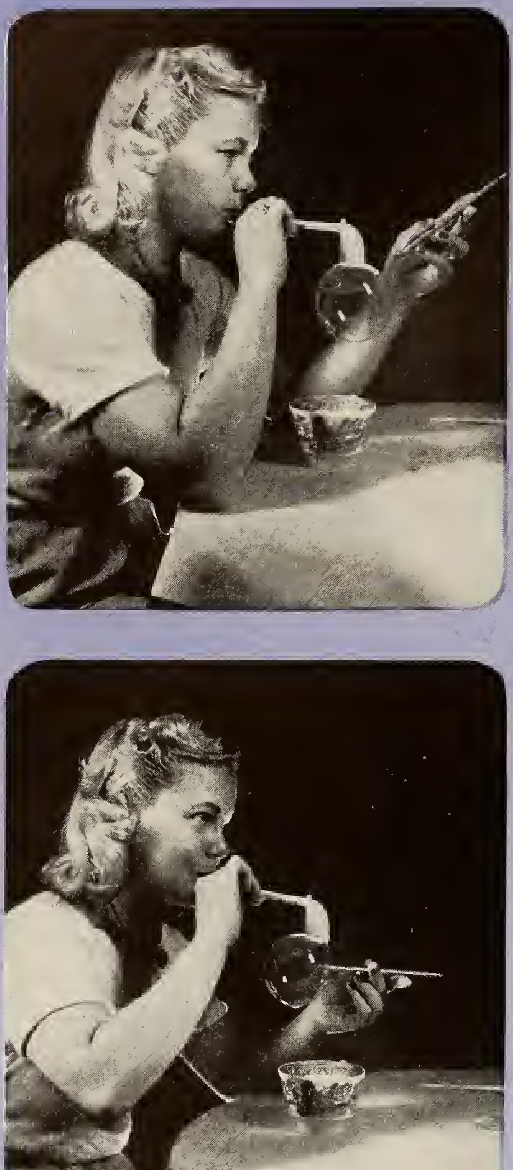
Likewise, screen the subject for your newspaper and have them use it as the basis for a human interest story on current local recipients of old-age benefit payments.

An interesting and novel contest can be worked up with the cooperation of the classified ad department of your newspaper. A couple of weeks in advance of your showing announce through the newspaper that patrons of your theatre should enter their social security number in a book in your lobby. Then, each day during the engagement of "Soak The Old" have several social security numbers, picked at random, spotted throughout the classified ad section. People whose numbers are published should receive guest tickets to your theatre in addition to any other prizes you may be able to promote.

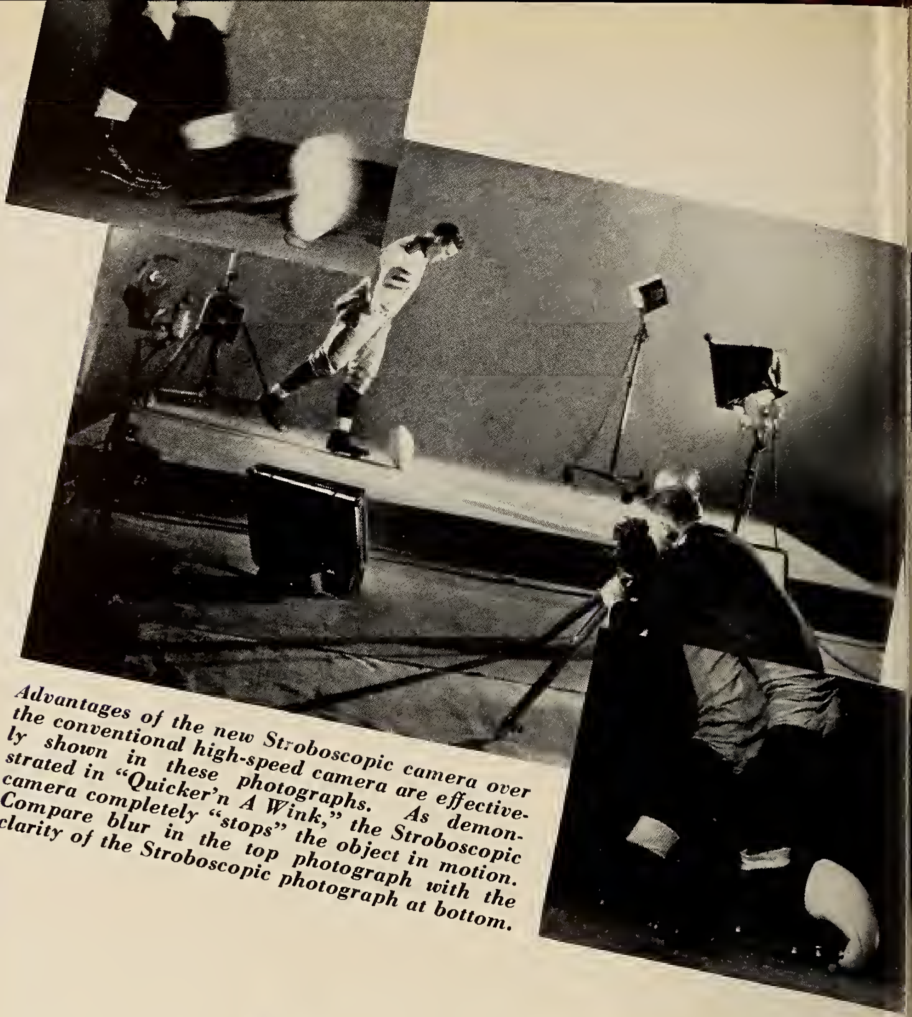
Another idea, somewhat similar to Bingo, would be to place a large wheel on your stage numbered from 0 to 9. At a specified well advertised, "Social Security" performance, have the wheel spun until some person has all the digits which appear on his social security card.

The Crime Does Not Pay Series is well known to your patrons and well liked by them. Let them know you have another subject in this intriguing series. Ad mats are available *gratis* at M-G-M Exchanges.

BUBBLES FOR SCIENCE



June Preisser, Metro-Goldwyn-Mayer starlet, blows soap bubbles while a Stroboscopic camera discovers that the bubbles burst not when stabbed by a pencil but when the pencil is drawn out. The new high speed camera and scenes of rapid motion which heretofore could not be photographed are to be seen for the first time in the new Pete Smith Specialty, "Quicker'n A Wink".



Advantages of the new Stroboscopic camera over the conventional high-speed camera are effectively shown in these photographs. As demonstrated in "Quicker'n A Wink," the Stroboscopic camera completely "stops" the object in motion. Compare blur in the top photograph with the clarity of the Stroboscopic photograph at bottom.

Quicker'n

Dr. Harold Edgerton, left, Stroboscope inventor, explains its principle to Pete Smith.

Now, for the first time, movie audiences can see the unseen . . . action too fast for the human eye caught in "frozen motion" by Stroboscopic photography at the rate of 2,000 individual pictures per second . . . amusing and amazing, here's the screen's most sensational development since the advent of sound!

Wink

FOUR YEARS AGO, Metro-Goldwyn-Mayer's short subject impresario, Pete Smith, set the moviegoing world on its ear when he presented the first of his three-dimensional subjects, titled "Audioscopiks," in which actors and objects seemed to hop right out of the screen and into laps of the audience. Now that man is here again with another new development in motion pictures which promises to be equally as startling as third-dimension. In this new short, instead of seeming to throw things at his audience, Smith proceeds to show them objects in rapid motion such as have never before been visible to the human eye.

For instance, no one has ever seen a bullet in flight. It just moves too fast to be seen. But science has recently developed an "eye" which makes the human orb, by comparison, a slow-pokey affair. This new "eye" is called a Stroboscope.

Except for a sequence devoted to explaining the principle and operation of the Stroboscope, the film, titled "Quicker'n A Wink," is packed with startling shots of extremely fast action which is then "frozen" to permit the audience to observe it fully.

One of the sequences depicts a bullet shattering a light bulb, plainly showing the flight, entry and exit of the bullet and also what happens to the glass when it bursts. Another sequence shows how a golf club is distorted when it smacks the ball. Following this is a shot showing the golf ball boring its way through the pages of a thick telephone book. One scene shows a football placement kick. Clearly and sharply it shows that the toe of the kicker goes halfway into the pigskin before the ball leaves the ground.

Other scenes reveal how a cat laps milk, in which process it is discovered that the milk is carried into the mouth on the bottom instead of the top of the tongue; what happens to a soap bubble when it is pricked with a pencil, and what goes on when a dentist drills a tooth.

An explanation of this magical photographic process is offered by Dr. Harold Edgerton who, in association with Kenneth J. Germeshausen and Herbert Grier, invented the Stroboscope in the laboratories of the Massachusetts Institute of Technology. Dr. Edgerton, whose book, "Flash," on Stroboscopic still photography is a current best-seller, explains that the Stroboscope is a special sort of light which, when operated in conjunction with a special sort of camera, makes a Stroboscopic camera. The light is created in a tube filled with argon gas which, when electric current is passed through it, becomes briliantly luminous. The electricity, fed in brief impulses can cause the light to flash as many as 2000 times a second or as slowly as ten times a second, according to variable adjustment.

The Stroboscopic camera used in filming the short was constructed with special sprockets which pull the film past the lens at the rate of 125 feet per second. The sprockets are equipped with a "contactor" whose function it is to synchronize the flashes of the light with the movement of the film. Hence, there is no need for a shutter on the camera, because every time the light flashes a new portion of the film automatically is in front of the lens ready to be exposed. By this device, it is possible to move the film past the lens at the rate of 2000 frames per second. Since each frame is one separate picture, it means that a simple motion requiring one tenth of a second — say a bursting soap bubble — is broken up into 200 separte pictures. Now, when the film is projected onto the screen it runs through the projector at the rate of only 24 frames per second, which means that the motion filmed in one-tenth second would take about 83 times as long to project. The result on the screen is high-speed motion made slower than Stepin Fetchit.

To demonstrate how the Stroboscope is effectively used in industry, Dr. Edgerton starts an electric fan, then faces the Stroboscopic light toward it, adjusting the "flicker" of the light to the number of revolutions per second at which the fan is turning. The blades then appear stationary. To prove that they are turning, an egg is dropped into them and it splatters all over the room. Engineers use the light in this manner, it is learned, to observe the action of high-speed machines, also to determine their speed, since there is a dial on the Stroboscope indicating exactly how fast the light is flashing when it is synchronized with moving machinery.

For purposes of comparison, Smith has "shot" all scenes of rapid motion in the film first with an ordinary camera, then with the Stroboscopic camera.

Dr. Edgerton acted as technical adviser for "Quicker'n A Wink." The cast includes Tex Harris, Charles Lacey and Clarence Curtis. George Sidney directed from a script by E. Maurice Adler. Jack Chertok and Richard Goldstone produced.

Exploitation ☆ ☆ ☆

THIS short is an exploitation "natural." A little added effort on the exhibitor's part is bound to result in increased box-office returns.

Stills and publicity mats reproduced on these pages are available *gratis* at your M-G-M exchange. Newspapers will be anxious to reproduce them. The preceding synopsis of the film, containing a lay explanation of the function of the Stroboscope has been especially written with an eye toward newspaper reproduction. Send it along with stills to your local paper.

The forgotten man in the newspaper game is the photographer. He always goes along with the reporter but gets little recognition. Why not turn the tables by arranging an advance screening for local press photographers. Let reporters accompany them and note their comments on this new type of photography.

The Stroboscope is the most outstanding of recent developments in photography. All camera stores and clubs, therefore, will be interested in informing their patrons and members of your showing. Get them to mail notices of your playdate to all their contacts. The camera stores will also be willing to devote important window space. Photo developers serving drug stores, etc., can be persuaded to insert announcements in every envelope of return prints.

Dr. Edgerton, who appears in your film is the author of a current best seller amongst camera fans. Get local book stores to feature his book, "Flash," in counter and window displays. Libraries, too, can be persuaded to set up impressive displays.

When your movie critics review "Quicker'n A Wink" emphasize to them the fact that this is the first time that Stroboscopic photography has ever appeared on a motion picture screen. Ask them to give more than usual space in their reviews of this exceptional short.

The title "Quicker'n A Wink" suggests logical tieups with all businesses in which speed plays any part, for instance, all types of messenger and delivery services. Get them to put slips in their merchandise calling attention to their rapid delivery service, also to your film and playdate.

For an attractive lobby display get a spot light powerful enough to catch every patron's eye as he enters your lobby, and rig it up to flicker about once every second. Place a card beside the light announcing that a new development of science, the Stroboscopic light, which flashes 2000 times faster than this one and reveals sights never before visible to the human eye — a bullet in flight, for instance — will be shown soon on your screen, etc. The announcement should be surrounded by some of the startling stills from your picture.

PAPA GETS THE BIRD

ONCE AGAIN, by popular demand, that famous cartoon family, Mama, Papa and Wilbur Bear, returns to the screen in a new cartoon for Metro-Goldwyn-Mayer. Originally created, by Hugh Harman, for roles in "Goldilocks and the Three Bears," they were so well received that they were starred in a second cartoon "A Rainy Day." Now, they are appearing in their third and latest picture, "The Bear and the Canary," which deals, as did its predecessors, with Papa's inability to stay out of trouble's way.

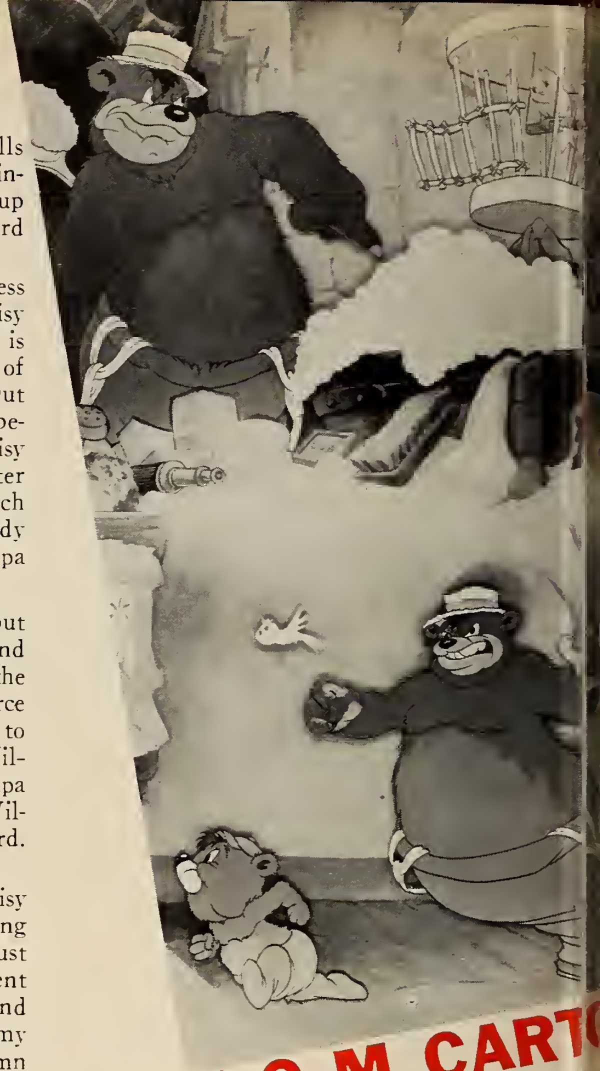
In "The Bear and the Canary," Papa is lounging in a hammock in his super-special relaxed way. Wilbur is carrying wood in for the fire and Mama is puttering around the house. In Mama's course of domestic duties, she notices that Daisy Maisy, the pampered pet canary, hasn't had her bath. She calls to Papa to bathe the bird. Papa crawls out of the hammock and mutters menacingly at being disturbed for such a paltry task. Sourly, he comes into the house and "cheep cheeps" at the bird. Mama witnesses this performance and calls Papa a "nincompoop."

With his dignity impaired and his pride hurt he goes to the wood shed and sits there muttering things about nobody loving anyone any more. Wilbur enters and tells his father that he is sure Papa isn't a "nincompoop." At these words Papa perks up considerably and resolves to give the bird a bath.

Next we see Papa surrounded by endless towels, soap and brushes ready to give Daisy Maisy a scrubbing. But Daisy Maisy is nobody's fool and has no intention of submitting to such a terrifying ordeal. Out of her cage she flies with Papa not far behind. Upstairs they go and as Daisy Maisy flits out a window, Papa flies out after her. He lands on the limb of a tree, which bends down under the weight of his body and then snaps back, catapulting Papa through the air and into a well.

Papa is almost apopletic with rage but recovers sufficiently to ask his son to send the bucket down. Wilbur releases the bucket and down it goes with such force that it splinters over Papa's head. Not to be discouraged he grabs the rope and Wilbur starts pulling him up. Just as Papa is half way, Daisy Maisy appears and Wilbur releases the rope to pursue the bird. Down Papa goes again.

While Wilbur is off chasing Daisy Maisy, Mama, noticing something is going on down the well, pulls up the rope. Just as she gets Papa to the top, the amazement of seeing him causes her to let go and Papa returns once more to the cold clammy depths where he elects to remain in solemn meditation.



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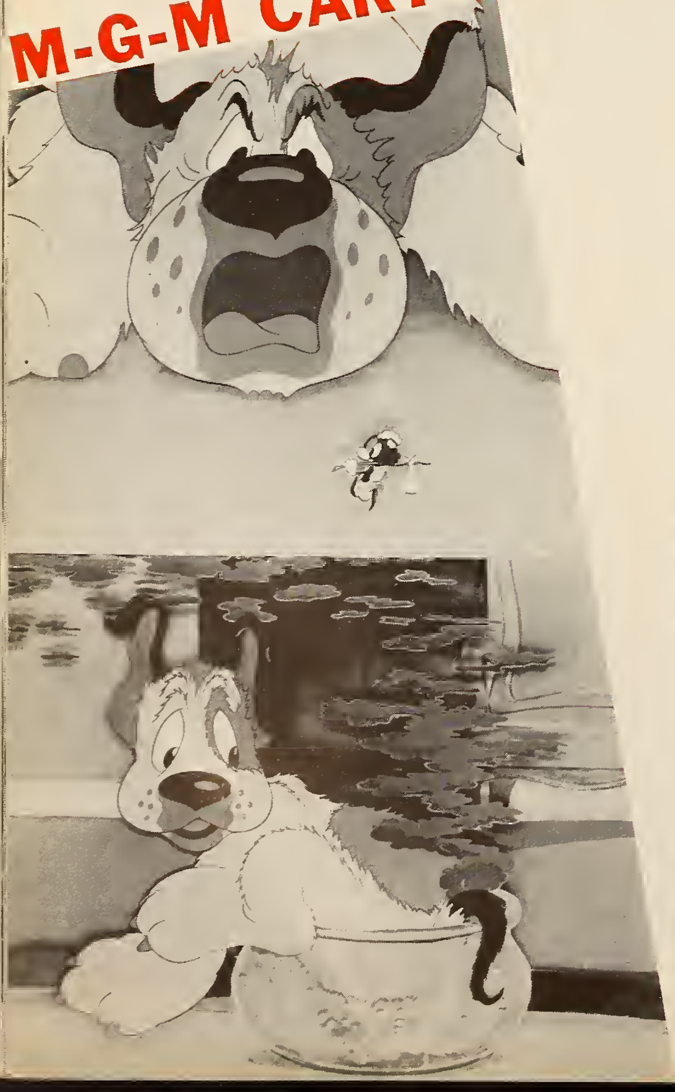


THE HOMELESS FLEA

THE POOR FLEA, ever since the beginning of time, has been the most abused insect under the sun. Once he was accused, and rightfully too, of causing a plague that wiped out half of Europe. Another time a poet chided him simply because he walked across a lady's bonnet. And yet, according to Rudolf Ising, cartoon producer for Metro-Goldwyn-Mayer, the flea has feelings the same as any other bug. And to prove this point, Ising has made him the subject of his latest cartoon, "The Homeless Flea."

The flea chosen for this sociological study is just an ordinary flea with all the joys and sorrows of an average flea's life. He hops along merrily until he reaches a gate bearing the sign, "Beware of the Dog," and hops right over to examine the situation. There he sees a sleeping pup, who appears ideal for the purpose of settling down. He even seems to be virgin territory.

He hops onto the pup's leg and scrambles up onto his back. Here he finds a dense jungle and when he finds what he thinks is an ideal location to camp, he drops his pack and blanket roll, pulls out an axe and sets to work chopping down . . . hairs!

Soon he has a clearing in which he sets up a very satisfactory camp. As the final touch he hammers a "Home Sweet Home" sign into one of the hairs. Then, he flops onto his hammock, lights a cigar and tosses the match into a carefully laid fire. Then he relaxes with all the contentment of a man after a hard day's work.

The pup wakes with a start and first notices the fire when, for no apparent reason, he begins to sweat. He looks around with mild curiosity only to notice that smoke is rising from his back. He lets out a terrific yelp and rushes around trying, ineffectively, to rid himself of this curse.

Spying a fish bowl, the pup makes a beeline for it and sinks his flaming back into the cool water. But, this is no relief for the flea who is almost drowned in the process. He comes up for air and promptly tries to get back to his home. But the pup, by this time, has seen him and carefully moves around so that the flea always falls short of his mark. Now the pup takes the offensive and starts chasing the little fellow, and both crash into a piano with resounding and unmusical results.

Finally after one wild grab, the pup catches the flea's suspenders in his teeth, and with great deliberation carries him to the front door and tosses him out onto the door mat, together with his blanket roll and other meagre belongings. But that is not all, for as the pup goes back to his rug, he notices another wisp of smoke rising from his back. Another guest has moved in.

UTOPIA OF DEATH

John Nesbitt presents the strange story of a vanishing race . . . Mexico's Seri Indians are here today but they will be gone tomorrow . . . they lived thousands of years to achieve their ideal "heaven on earth". . . today they live to die!

ONE THOUSAND years before the coming of Christ, in the land that is now Mexico, there lived an Indian nation of more than one hundred thousand people. This people, known as the Seris, not satisfied with conditions as they existed at that time, set out to establish a nation of their own. They settled on Tiburon Island, a land separated from the continent by a channel and a desert on one side and by the ocean on the other three, and they named it Seri Land. Here they lived happily and prospered and approached most closely to the dream of all men . . . they realized a Utopia. But something has happened to this nation, its people have lost the will to live, and today, numbering approximately a hundred men, women and children, they face extinction. In his latest Passing Parade short for Metro-Goldwyn-Mayer, John Nesbitt tells the story of this "forgotten" race, whose philosophy of life adds a macabre touch to the popular conception of a "heaven on earth." For that reason Nesbitt has titled the story of a mysterious people waiting patiently to die, "Utopia of Death."

The film, photographed by the Harold Austin expedition, is the first ever made of Tiburon Island and the Seri nation.

The expedition, which included ethnologists and motion picture experts, sailed around Lower California to the Island of Tiburon, a distance of 1,600 miles from Los Angeles. They located Tiburon in the Gulf of Lower Mexico near the mainland, separated from the great Sonora Desert, largest in North America, by a channel called Little Hell.

Before a half days' sailing in the channel, they saw a group of men in boats. Here, at one of the most isolated places in North America were fishermen. And the strangest aspect of the whole affair was that the natives paid no attention to the visitors.

The world over, the technique of winning the interests of primitive peoples is to astonish them with something new. The Islanders, in this case, were won over by the flying of a box kite on the end of a fishing pole.

When the word Seri was used, the Indians nodded, which meant they were descendants of the Great Seri Nation, yet to all appearances, these people were just like any other Indians.

As shown in the short, life is easy for the Seris, although they live in the same primitive manner as did their ancestors. The men do as they please, with hunting and fishing their sole occupation. An hour's sail takes them to some of the richest game fishing waters on the earth, where some fish weigh ninety pounds each. Giant turtles are also caught, for turtle scup and turtle steaks.

Thus far, the members of the expedition had failed to find signs of a great nation of the past. They learned that with the few Indians that remain, there exist equal rights for all and property is held in common. Scarcely more than a hundred now populate the Island, but no one seems to know, or to care, or to talk about the past. It seems that a few years ago, the eldest member of the tribe was entrusted with the records and religion of their people. He alone knew all the secrets — then later, for some mystic reason, they had his tongue cut out and blinded him — to "seal the secret of the Seris for all time."

For hours experts in the expedition tried to gain the secrets of the tribe. As the natives chanted and danced about the campfire, the history of the once great Seri Race was told.

When they first settled on Tiburon Island, they were happy and strong. They irrigated the sands, built homes of stone and had an army to keep all strangers away. The Seri Kingdom grew in wisdom and power.

But in the centuries of strength and happiness, something died out in their hearts. Possibly it was in the continuous struggle with powerful enemies that these people lost the will to live and one by one the children left the land — and by a Seri law those that left were never permitted to return. Now the Seris have forgotten their own gods — the gods they worshiped for centuries. Utopia was actually discovered by them, but it didn't work because the law of life is in constant change. Unless change is taking place, mankind stagnates, and those who run away from civilization are destroyed by monotony itself.

Thus, the Seris, once a great nation, have, in the present generation, made it impossible for any more children to be born among them. The young boys of the race have been denied the privilege of fatherhood and the girls of motherhood. For this reason, the children of Tiburon are treated with reverence, because they are the last of the Seris.

Nesbitt's commentation accompanies the graphic showing on the screen of these Seris in their daily activities. The Indians in their crude sailboats which they use for fishing are shown in action, following the great flocks of pelicans — for where these birds fly there's fish aplenty. Basket weaving, with artistic designs, occupy the women of the Island.

In some cases, the baskets are woven so closely, that they hold water. Like women all over the world, these Seri women are also fond of make-up. They spend hours painting their faces, believing it adds to their beauty.

In conclusion, the film shows the last child born to the Seris before their law to discontinue the race went into effect. This child, aged four at the time he was photographed, will be the last of this vanishing race.

RODEO DOUGH

It's Rodeo time at Palm Springs and a galaxy of Hollywood stars are there...so are two dizzy damsels who discover to their dismay that all bulls are not Ferdinands.

ONCE AGAIN those two young Kokomo cuckoos, Sally Payne and Mary Treen, are on the loose. After confounding and confusing Hollywood in two previous Metro-Goldwyn-Mayer Miniatures, "Hollywood La Conga" and "Where Turf Meets Surf," they find themselves breaking broncos in the newest of M-G-M's series of Miniatures titled, "Rodeo Dough." It all happens quite accidentally too, because when the camera picks up the dizzy duo they are hitch-hiking their way back to their old home town after their trek to Hollywood.

It seems that the girls are stranded 98 miles out of Hollywood, with their destination, Kokomo, 2,152 miles beyond the horizon. They try thumbing a ride, but this doesn't seem to get them anywhere until Sally pulls a "Colbert It Happened One Night" stance on a passing motorist, who turns out to be Johnny Weissmuller.

Weissmuller, on his way to the Palm Springs Rodeo, turns off the road and lets the girls out. As they wait patiently for another ride, they notice a car and trailer stopping at a nearby service station. They see a "Kokomo" sticker on the trailer and immediately envision a ride right to their doorstep. They hop into the trailer and find to their dismay that they are companions to a prize wild bull whose name happens to be, of all things, Kokomo. Believing that all bulls are Ferdinand's, Sally and Mary appease him with flowers.

The trailer arrives at the rodeo just in time for the girls to see Tom Mix leading the parade of stars before the start of the show. As they watch breathlessly they recognize Mickey Rooney, Joe E. Brown, Gene Autry, Roy Rogers and Jackie Cooper in the parade.

Tom Neal is announcing the rodeo and on the announcer's stand is Johnny Weissmuller. Over the amplifying system, they hear Neal announce that Weissmuller is offering a five hundred dollar award to anyone who succeeds in riding his wild bull, Kokomo, once around the arena.

The girls, Mary and Sally, having their own ideas about how to ride this particular bull, outfit themselves in Wild West costumes and then rush out to pick daisies.

Returning to the arena, they see Arizona Joe, champion bronc buster, being carried off on a stretcher, after being thrown by Kokomo. They feel sorry for "poor" Joe, believing that he must have yelled too much and exhausted himself.

Finally the time arrives for Sally and Mary to try their luck and they enter the arena, flowers in hand. Sally climbs on the bull's back, leans forward and feeds him the flowers. Suddenly, without warning, the bull leaps off in a cloud of dust with Sally on his back and Mary hanging onto his tail.

The girls get a terrific jolting but manage to stay on for one trip around the arena. Mary, finally, is forced to let go and the bull succeeds in unseating Sally and the ride ends right there and then. Tom Neal and Johnny Weissmuller rush over to aid the girls, help them to their feet and present them with the prize money. However, Kokomo, the wild bull, decides that the festivities are too boring and charges them. There is a wild scramble and as our two heroines pass out the film fades out.

Sammy Lee directed and Louis Lewyn produced.

Exploitation ☆ ☆ ☆

FEATURING, as it does, two comely girls in western costume, your film can effectively be tied in with the annual autumn sales that most department stores conduct. Get them to use a western motif for this year's sale. They might advertise it as the "fall roundup of odds and ends, etc." Appropriate window displays, calling attention to their sale and your film can readily be made up.

You might also be able to arrange a tieup with a department store and a local riding academy, with the store advertising guest tickets to your showing and free riding lessons to every person purchasing a riding habit during your engagement.

Get your radio station to put on a movie-star guessing contest using, as a basis, the numerous stars in "Rodeo Dough." Well-known characteristics of the stars might be good clues for the contest. Guest tickets to "Rodeo Dough" could be awarded to the first so-many who correctly guess all stars.

A simple but attractive lobby display for "Rodeo Dough" can be made up with a saddle, preferably the silver-studded type, crop, reins, spurs, bit, etc. These, more than likely, can be borrowed from a local costumer or a saddle shop.

OUR GANG

GOOD BAD BOYS

APPARENTLY the Our Gang youngsters have never taken to heart the moral lessons portrayed in those other famous Metro-Goldwyn-Mayer shorts, the Crime Does Not Pay series. For, in their latest comedy, "Good Bad Boys," they stray from the straight and narrow to "lead a life of crime" and end up, as do all other "gangsters," in the arms of the police.

It all happens because Alfalfa is unjustly accused of stealing oranges from a fruit stand. When he tries to explain, his father refuses to listen and gives him a spanking. This cruel treatment for honesty, makes him determined to become an outlaw.

A little while later, when Spanky arrives at the clubhouse, he learns that Alfalfa, Buckwheat, Leonard and Mickey are planning to become criminals. At first Spanky refuses to join them in their nefarious schemes, but on second thought, agrees. He has a brilliant idea. Mrs. Wilson, a neighbor, has asked him to remove some odds and ends from her home, and he promised to do so as soon as he rounded up the Gang. She said that she would be out when he returned but that she would leave the key to the house under the porch rug. With this in mind Spanky makes the suggestion that they "burglarize" Mrs. Wilson's house.

When the "Gangsters" arrive at Mrs. Wilson's, Spanky makes certain that the boys takes nothing that isn't in the junk heap. After the wagons are loaded, Spanky tells them to take the "loot" to the clubhouse and that he'll meet them there the next day.

While Alfalfa and his "three partners in crime" are wheeling the wagons down the street, they hear revolver shots and immediately conclude that the police are after them. They flee to the clubhouse.

Unknown to the boys, the police are after a bandit who has robbed a nearby bank. The fugitive runs the same way the kids do and hides underneath their clubhouse. When the police close in on him, the kids still think they are wanted, and rather than be shot, decide to give themselves up.

As police are forcing the door, it suddenly opens, and the kids rush out. At the same time, the bandit gives himself up. As the police prepare to haul the bank robber away, the kids confess that they too are thieves—they have burglarized a house.

The next day when Spanky goes over to Alfalfa's house, he is amazed to learn from Alfalfa that they had been caught, and now have to go to court.

Later in the afternoon as Alfalfa, Buckwheat, Mickey and Leonard stand before the judge, waiting to hear their sentences passed, Spanky and Mrs. Wilson hurry into the courtroom. Mrs. Wilson explains the "robbery" to the judge. The judge then concludes that the kids have learned their lesson and sends them home with the admonition that crime does not pay.

Edward Cahn directed "Good Bad Boys" from a script by Robert McGowan and Hal Law. Jack Chertok and Richard Goldstone produced.

WALDO'S LAST STAND

THE OUR GANG kids are growing up! Proof of this is that they no longer devote themselves to such "kid stuff" as playing marbles, skipping rope, skating or playing house. No sir! In their latest comedy for Metro-Goldwyn-Mayer, "Waldo's Last Stand," they play the most grown-up game of all, "night clubbing." And, as is their custom, they do it in big-time fashion, complete with chorus boys, jazz bands and floor shows.

The Gang gets the idea for a night club when Spanky, Alfalfa, Darla, Mickey, Leonard and Buckwheat discover that Waldo, played by Darwood Kay, has taken a flyer into "big business" . . . a lemonade stand. When the Gang suddenly becomes friendly, Waldo becomes skeptical. When he tells them business is bad, his doubts are justified for the Gang insists upon sampling his merchandise to discover why he can't sell more. But before they can ascertain the trouble all the lemonade is gone. However, as Spanky finishes the last glass, he sees a billboard announcing the opening of a new floor show at a swanky night club. What Waldo needs, he concludes, is a floor show to sell his lemonade.

The Gang hastily begins refurnishing their clubhouse. Soon there are tables and chairs for the customers, a dance floor for the entertainers, and enough lemonade to meet the needs of a large crowd.

Alfalfa rounds up all the kids in the neighborhood who play musical instruments and becomes the orchestra leader, while Spanky, Waldo, Mickey, Leonard and Buckwheat become waiters. Darla, featured entertainer in the floor show, arranges for the chorus girls and boys.

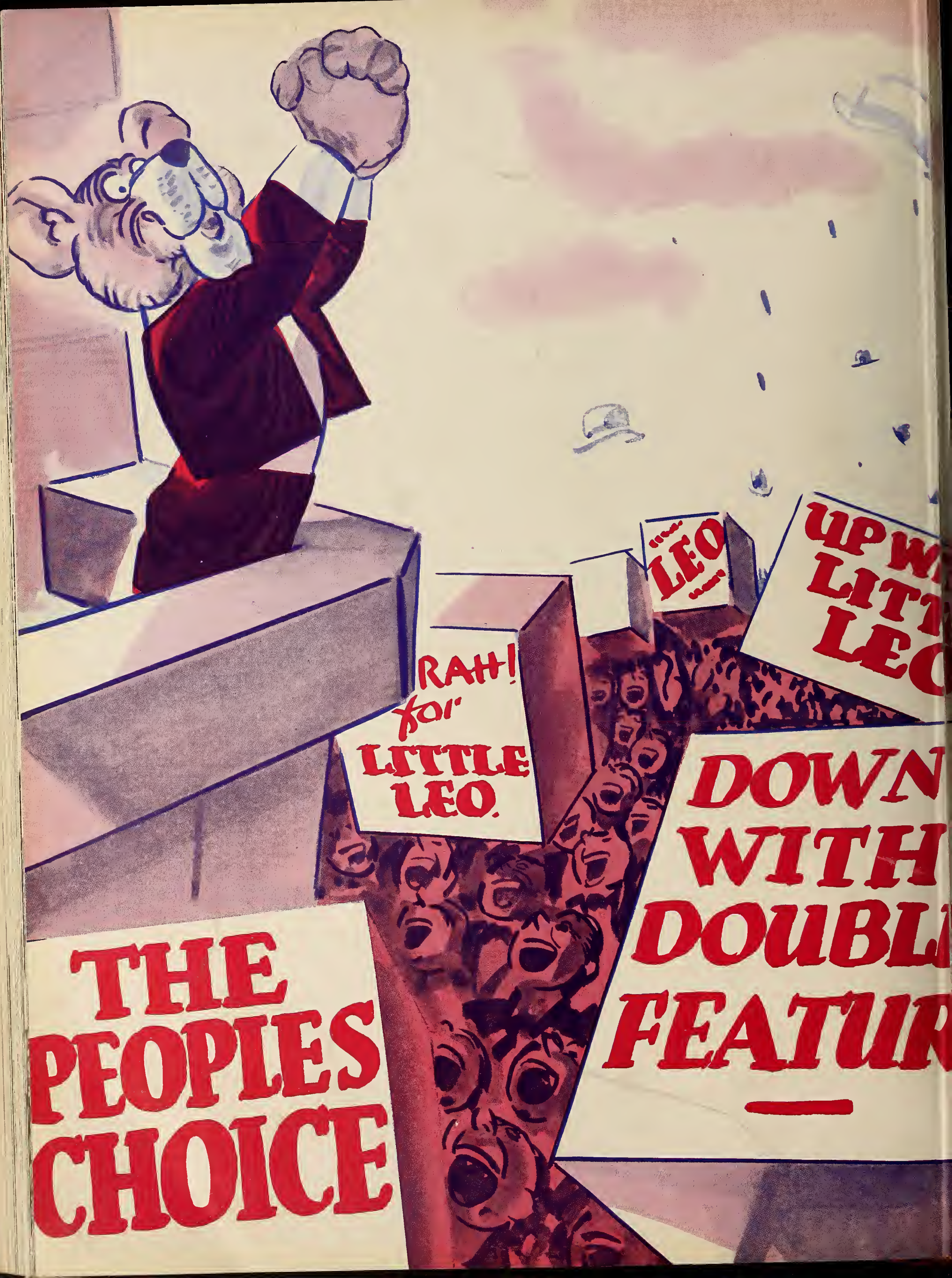
When all is ready, the Gang waits impatiently for the customers to appear. They are about to give up when their first customer enters. He is a stranger in town, but is graciously received by the Gang and escorted to a special "ringside" table.

When the customer refuses to purchase a drink, Spanky is not alarmed, for he is confident that he will buy one after the first act of the floor show. He gives a signal to Alfalfa to start the performance. The first act of the "extravaganza," a miniature Floradora sextette, is a great success as far as the Gang is concerned, but the customer is unmoved. When Spanky appeals to him a second time to buy a drink, the customer maintains his silent, dead-pan expression and shrugs his refusal. Exasperated, Spanky insists that he tell why he won't buy any lemonade, and the customer, speaking for the first time, informs him in a "Pop-Eye" voice that he has no money.

This is the final blow. The Gang wonders why none of the kids from the neighborhood came to see the show and buy lemonade. Suddenly, Spanky gets to the bottom of the mystery. He realizes that all the kids in the neighborhood are in the show.

Edward Cahn directs from a script by Robert McGowan and Hal Law. Jack Chertok and Richard Goldstone produced.

WAITER 1
WAITER 2
ME TOO
WAITER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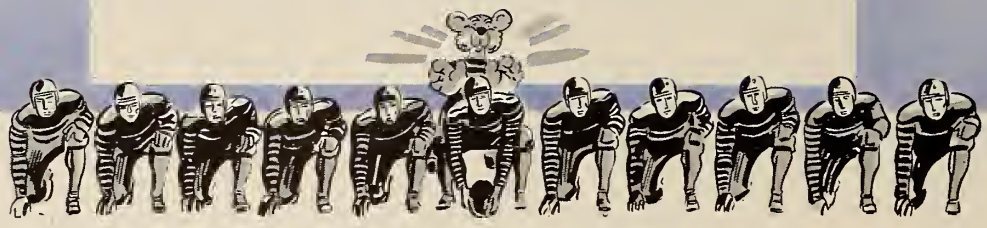
LEO JR'S LION-UP



SPECIAL

The Flag Speaks — Saga of the Stars and Stripes, telling the history of the emblem of the United States and showing why and how to display and salute it. (19 mins.) *JAN.-FEB.*

CRIME DOES NOT PAY

Soak the Old — Beware of the pension plan racketeers! Crime Does Not Pay exposes the underworld parasites who prey on the old and weak, exacting one last tribute from those who can afford it least. (20 mins.) *SEPT.*

Buyer Beware — Crime Does Not Pay warns of the retail merchants who permit crime to flourish by selling stolen goods to an unsuspecting public, and cautions that cut-rate goods are often costly. (21 mins.) *JULY-AUG.*

Women In Hiding — Life and death in a maternity clinic . . . The Crime Does Not Pay series exposes the most despicable of all rackets, one whose victims are expectant mothers. (22 mins.) *JUNE*

Jack Pot — Crime Does Not Pay series exposes the slot machine racket, showing how nickels from honest citizens lay the foundation for empires of crime. (19 mins.) *MAR.*

Know Your Money — Genuine U. S. Currency is shown on the screen for the first time as the Crime Does Not Pay series exposes the operations of counterfeiters. Made in co-operation with the U.S. Treasury Department. (21 mins.) *JAN.-FEB.*

Pound Foolish — Spotlighting a black page in Society's Blue Book, the Crime Does Not Pay series denounces "the best people" who evade U. S. Customs duties — a crime which Society has made a fad. (20 mins.) *NOV.-DEC.*

PETE SMITH SPECIALTIES

Quicker'n a Wink — Action too fast for the human eye caught in "frozen motion" by Stroboscopic photography at the rate of 2,000 pictures per second. Here's the screen's most sensational development since the advent of sound. *SEPT.*

Please Answer — In his third "What's Your I.Q.?" Specialty, Pete Smith, sound track professor, presents another quiz reel concerning things you ought to know. (9 mins.) *JULY-AUG.*

Social Sea Lions — Pete Smith presents a family of sea lions who desert their regular habitat to see how those other lions live . . . the social lions, (10 mins.) *JULY-AUG.*

Football Thrills of 1939 — Pete Smith's annual digest of U. S. gridiron classics, including 14 major games from coast to coast in one thrill-packed, breath-taking reel. (9 mins.) *JULY-AUG.*

Cat College — From the safety of the sound track, Pete Smith presents Clyde Beatty, world's greatest lion trainer, who conducts a course for co-eds in the care and training of lions. (9 mins.) *JUNE*

Spots Before Your Eyes — If last night's gravy doesn't look well on you today, look to Pete Smith. This time he's an expert at removing stains from everything—except reputations. (10 mins.) *APR.-MAY*

What's Your I.Q. No. 2 — Pete Smith presents another quiz subject investigating the intelligent quotient of motion picture audiences. (10 mins.) *APR.-MAY*

The Domineering Male — Pete Smith makes a study of women's tactics in the pursuit of men and offers some timely advice to marriageable men on how to avoid the leap year menace. (10 mins.) *MAR.*

What's Your I.Q.? — Dust off the dunce cap, here's Professor Pete Smith with a question bee for lads and lassies who think they know all the answers. (7½ mins.) *JAN.-FEB.*

Maintain the Right — Pete Smith makes the first authentic picturization of the famed Canadian Northwest Mounted Police, showing how its men are trained and depicting one of their typical adventures. (10 mins.) *JAN.-FEB.*

A convenient index, for reference purposes, of short subjects which have appeared in previous issues.

M-G-M CARTOONS

Papa Gets the Bird — Once again the Bear Family appears on the screen in a Technicolor cartoon. This time Papa attempts to give the family canary a bath, but manages instead to get soaked himself. (8 mins.) *SEPT.*

The Homeless Flea — A Technicolor cartoon depicting the adventures of a little flea whose only desire in life is to find a comfortable home on the back of some nice friendly dog. (8 mins.) *SEPT.*

The Bookworm Turns — Many things can (and do) happen in a library when Poe's Raven and Stevenson's Dr. Jekyll and Mr. Hyde try to outsmart a learned bookworm. A Technicolor cartoon. (9 mins.) *JULY-AUG.*

Romeo In Rhythm — Streamlining Shakespeare's Romeo and Juliet in a Technicolor cartoon. Portraying the immortal balcony scene to the tempo of a deep South revival meeting. (8 mins.) *JULY-AUG.*

The Milky Way — The famous fairy tale of the three little kittens who lost their mittens comes to the screen in a Technicolor cartoon depicting their adventures in the Milky Way. (8 mins.) *JUNE*

Tom Turkey and His Harmonica Humdingers — Concerning the plight of Mr. Turkey when his "general store harmonica band" keeps the town awake and arouses the wrath of all the local hens. In Technicolor. (7 mins.) *JUNE*

Swing Social — Depicting in Technicolor a Sunday morning swing session among the many fish that live down at the bottom of the sea. (8 mins.) *APR.-MAY*

A Rainy Day — Another Technicolor cartoon starring the Bear family. This time it's Papa Bear's adventures with a bolt of lightning while trying to repair a leaking roof. (7 mins.) *APR.-MAY*

Home On the Range — A Technicolor cartoon depicting the adventures of a "black sheep" calf who strays from the herd and meets up with a voracious wolf. (8 mins.) *MAR.*

The Bear Family — A cartoon within a cartoon, portraying those new stars, Mama, Papa and Wilbnr Bear involved in typical domestic chaos. Filmed in Technicolor. *MAR.*

The Fishing Bear — Mr. Bear goes fishing and loses not only "the biggest one you ever saw," but also his new metal pole, new fishing basket and sunny disposition. (8 mins.) *JAN.-FEB.*

Puss Gets the Boot — Story of a one-mouse revolution in which a big tom-cat is subdued in a battle of wits. (9 mins.) *JAN.-FEB.*

MINIATURES

Rodeo Dough — It's Rodeo time at Palm Springs and a galaxy of Hollywood stars are there, so are the two dizzy damsels who discover to their dismay that all bulls are not Ferdinands. *SEPT.*

Servant of Mankind — The history of invention is the history of man's progress through the ages. Here is the story behind one of the greatest of all inventors — Thomas Alva Edison. (9 mins.) *APR.-MAY*

The Old South — Romantic story of old Dixie, where every master and every slave paid homage to the monarch, King Cotton. (11 mins.) *JAN.-FEB.*

Northward Ho! — A behind-the-scenes story of a movie in the making, depicting the comprehensiveness of a film company on location. (9 mins.) *JAN.-FEB.*

PASSING PARADE

Utopia of Death — The Passing Parade presents the strange story of a vanishing race. Mexico's Seri Indians have lived thousands of years to achieve their "heaven on earth" . . . today they live to die. (10 mins.) *SEPT.*

Trifles of Importance — John Nesbitt's Passing Parade depicts three trivial incidents which have had overwhelming effect on the customs and careers of men. (10 mins.) *JUNE*

The Red Rose — A strange tale of a strange man — John Nesbitt tells of a brawny blacksmith in whose hands were moulded the most delicate works of art. (11 mins.) *APR.-MAY*

A Way In the Wilderness — The Passing Parade unfolds the thrilling story of Dr. Joseph Goldberger, immigrant physician who discovered the cure for the South's most dreaded disease — pellagra. (10 mins.) *APR.-MAY*

The Hidden Master — Is today your lucky day? . . . John Nesbitt's Passing Parade depicts the powerful role fortune plays in moulding the careers of men. (11 mins.) *APR.-MAY*

XXX Medico — (formerly titled S.O.S. Medico) Science finds a new S O. S. that enables a doctor to save a life while seven hundred miles away from his patient. (10 mins.) *JAN.-FEB.*

OUR GANG COMEDIES

Good Bad Boys — The Our Gang kids, after being falsely accused of theft, try to lead a life of crime. After a few harrowing experiences with the police, they conclude that crime does not pay. (11 mins.) *SEPT.*

Waldo's Last Stand — Unable to understand why their "night club" lacks patronage, it suddenly dawns on the Our Gang kids that all possible customers are part of the show. (11 mins.) *SEPT.*

The New Pupil — Alfalfa and Spanky find to their great discomfort, that they can't "jilt" one "woman" for another without suffering the direst consequences. (11 mins.) *APR.-MAY*

All About Hash — Not only can the Our Gang kids solve their own problems, but they can also be counted upon for some practical fatherly advice when their parents are in trouble. (11 mins.) *MAR.*

Bubbling Troubles —(Formerly titled "In Love Again") —Alfalfa and Butch, of the Our Gang kids, herald spring by courting Darla. Butch is favored but Alfalfa wins out by the use of brains and the misuse of a Spring fever remedy. (11 mins.) *MAR.*

The Big Premiere — The Our Gang youngsters become film producers and present Hollywood's strangest comedy, a blend of Robinson Crusoe, Robin Hood, Sleeping Beauty, Cinderella and The Shadow, all togther. (10 mins.) *JAN.-FEB.*

FITZPATRICK TRAVELTALKS

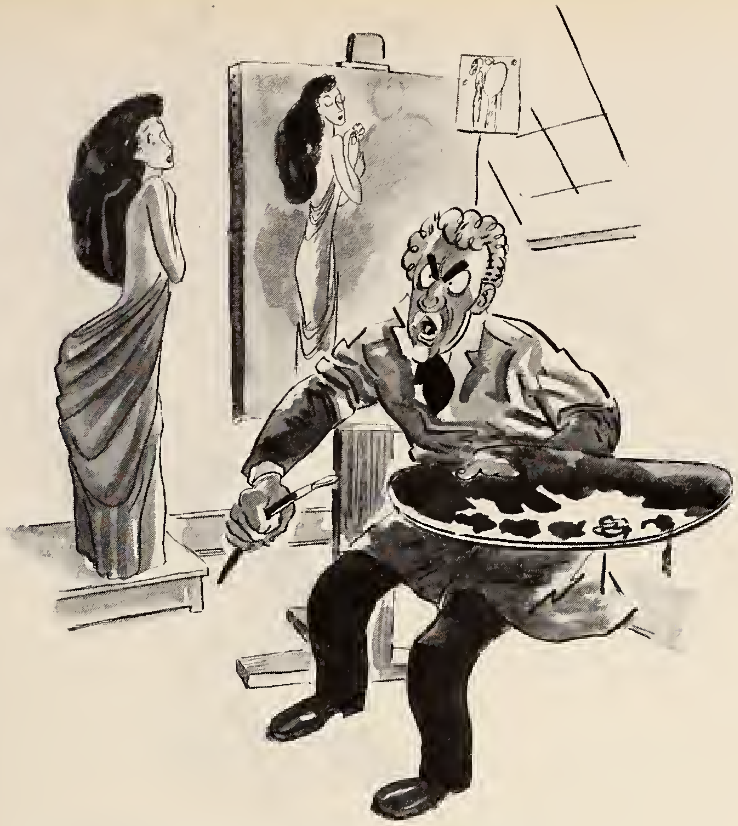
Suva, Pride of Fiji — To the South Seas goes James FitzPatrick to film the capitol of Fiji, the ancient ceremony of fire-walking, picturesque native houses and other interesting sites. (9 mins.) *JUNE*

Modern New Orleans — Views of the capital of Louisiana are depicted showing the city's famous harbor, airport, university and many other interesting sites. (8 mins.) *APR.-MAY*

ROBERT BENCHLEY

Home Movies — Focusing his attention upon amateur movie makers, Bob Benchley discovers that home-made movies can be very under-developed entertainment. (7 mins.) *MAR.*

That Inferior Feeling — In another adventure in mental gyrations, Professor Benchley proves that a mouse is a mouse—even if he has only two feet. (9 mins.) *JAN.-FEB.*



ADVENTURES OF DOUBLE-FEATURE FANNY:
"I told you to keep away from double-features!"

> ***"IF ever the day comes that the movie houses return to the single feature, they will find no dearth of fine short subjects. It is amazing how in the age of the double-bill these slight offerings have continued to progress and win attention. It does seem a little strange that the most practical educational and missionary work of the movies falls to the makers of the short subjects."***
>
> **JAMES S. POOLER**
> **Detroit Free Press**

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SHORT STORY
OCT NOV 1940

Editorial Advisory Board: HOWARD DIETZ
S. F. SEADLER • HOWARD STRICKLING • OSCAR A. DOOB

HERBERT MORGAN
Short Subjects Promotion and Development
JEFF LIVINGSTON, Editor
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ENTIRE CONTENTS OF THIS PUBLICATION AVAILABLE FOR REPRODUCTION IN WHOLE OR IN PART . . . ADDRESS ALL COMMUNICATIONS TO THE EDITOR

SHORT WAVES OF RESPONSE

Let's hear from you

Let's Have More Shorts

I am a member of the Reading (Penna.) Motion Picture Forum. When our new season starts in September I would like to form a committee for the appreciation of Better Short Subjects. I received a copy of your very fine publication "M-G-M SHORTSTORY" from a local theatre manager. I know this magazine would be very helpful to me in getting material for this purpose.

And while we are on the subject of "Shorts" may I say for the large number of M-G-M fans, let's have many more short subjects like the "Crime Does Not Pay" series, "Pete Smith Specialties," Carey Wilson's "Miniatures," "John Nesbitt's Passing Parade" and last of all more of your very popular and *too few* "Historical Mysteries," incidentally I don't know when I laughed as much at a cartoon as I did when I saw the cartoons "Wanted — No Master" and "Jitterbug Follies" particularly the latter.

ROBERT E DIEM

Berkshire Heights
Pennsylvania

Inspiring Short!

May I tell you how much I enjoyed John Nesbitt's inspiring screen portrayal of the humanitarian achievements of Fridtjof Nansen (The Giant of Norway). Here at the Inner Sanctum it was of special interest because we are planning a book on The Fighters of the Good Fight by Hendrik Willem van Loon which will tell the stories of the true heroes of mankind.

M. LINCOLN SCHUSTER

Simon and Schuster
New York, N. Y.

Highly Recommended!

This letter is to commend you for your unparalleled production "The Flag Speaks." The story unfolded in this history-making epic tends to promote a true patriotic fervor and to awaken the consciousness of all to the blessings of this great and glorious country. Though I saw the picture some time ago, I can still vividly recall the reaction of the audience, especially the younger element, at the close of the showing and throughout. Never have I witnessed such a demonstration of spontaneous applause and cheering.

With the subversive organizations of every nature seeking to undermine the morale of the youth and adult of our nation, it becomes necessary for all groups, both commercial and civic, to come to the front with educational programs. Education of the American public rests not only with the schools and colleges of the country, but through every medium that reaches the people through their eyes and ears. In every sense the Motion Picture Industry is a forerunner in that field.

We highly recommend the showing of the above production throughout the theatres and feel that a great deal of good can be accomplished by making prints available for showing in all schools and institutions where childen attend. Produce more pictures of that type. We should be pleased to hear of your future plans for similar releases, so that we may advocate to the general public the patronage you deserve.

HELEN SIMON

Ladies Auxiliary
Jewish War Veterans
of the United States

Good Shorts Enhance Features!

The double feature has no place in the entertainment field. While the patron who pays his way into picture places might clamor for his money's worth, in two pictures he is not getting any entertainment value from either picture he sees. A good picture is ruined for us by sitting through the tedium of a mediocre one. And as for sitting through two of the latter type — we just don't. It is our opinion that more is lost at the boxoffice than is gained by these double bills. Why do managers still insist on this method when, with a bit of patience, they can lead their patrons to more enjoyment by the use of a short subject along with the cartoon and newsreel? It is all the more mysterious when the shorts are so worthwhile, presenting in many forms, facts and fiction that the audience wants to see. And, as the overture to an opera is played to set the audience in a receptive frame of mind, so can the short program be planned to enhance the value of the feature attraction.

PEOPLE EVERYWHERE
(*a publication*)

Down With Doubles!

The M-G-M Shorts Magazine has been a very welcome periodical, besides the story content, and other interesting articles. I want to tell you how thoroughly I agree with others who condemn double feature programs. If it were not for the privilege I have to preview, I realize that I would miss many if not all of these fine short subjects.

When I go to the theatre to see a picture that I know to be excellent entertainment, I am compelled to see what is termed a class B picture, in my estimation some of these should be classed X. Y. Z.

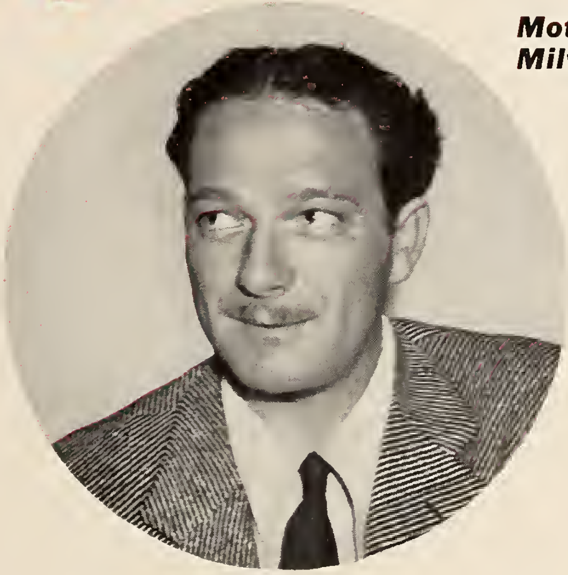
MRS. JOHN E. WILLIAMS

Bronx Woman's Club
New York City

A FEW Short WORDS

by Howard "Buck" Herzog

Motion Picture Editor,
Milwaukee News-Sentinel



THE curse of double features and the importance of "catching shows" on review day to conform with deadline regulations make it a rare occasion when this columnist has the opportunity to sit through an entire screen short subject. Yet his appetite for this undervalued type of screen enjoyment has been so whetted by glowing accounts of current and forthcoming subjects that, like the story of the busman's holiday, his leisure time is spent in the cinema catching shorts.

It is not to be thought, however, that he is disposed to regard the short subject as more effective than a major full length feature. But lately, with the peace of the world disrupted, he is experiencing great enjoyment viewing travelogues and hearing comments by knowing men. To him a musical cartoon lets loose a pent up emotion; a crime series short makes him feel forevermore less gullible; an educational subject evokes a feeling of superiority; hunting and fishing films inspire a love for the healthy outdoors, and, of course, there isn't a mental complexity a ripsnortin' two reel comedy won't cure.

Unfortunately the dual program has impaired enjoyment of the short subject. Many exhibitors, confounded with double feature programs, now purchase short subjects merely as fill in entertainment. Little, if any, constructive thought goes into the booking of shorts.

In the days before the double feature, theatres were as proud of their short subjects as they were of the full length features. They prided themselves in well balanced programs and mothers with understanding children weren't forced to keep them away from the cinema because "Strange Cargo" played on the same bill with "The Blue Bird."

There was a time, though, shortly after the advent of sound, when the single reelers and two reelers were badly made. They constituted a lot of vaudevillians cavorting none too entertainingly with a good deal of cheap music. Then, too, a goodly number of bedroom farces found their way among the vanguard of short subjects, all in bad taste. Wise film addicts did their best to avoid them.

But the short subjects have made strides in the right direction. They are educational as well as entertaining. The eagerness of this writer and film fans whom I know to go out of their way to view short subjects indicates there is a rightful place for them on the cinema program. This writer rises to defend the under-exploited short subject, and he'd be the first to applaud the demise of the double feature bill, too.

New York preview party goes down to the sea to see special screening of M-G-M's timely picturization of the U. S. Navy's air armada!

Eyes on "Eyes

1 Shoving off from the Battery in Coast Guard convoy boat are defense dignitaries Dean Thorndyke Saville, New York University; J. B. Kirkland, Boys Clubs of America, and (facing camera) Winthrop Rockefeller, Air Youth of America.

2 Transferred to waiting Navy amphibian planes, guests were circled over the Statue of Liberty and other famed Manhattan landmarks before being landed on the terra firma of the Naval Aviation base at Brooklyn's Floyd Bennett Field.

3 Prelude to the preview, guests gathered in the mess hall to sample Navy victuals (no Navy beans, they're relegated to the Army) with Lt. Commdr. Don Smith (right) Bennett "C.O."

4 Lieut. Brakesman had just had a short subject preview of his own, a baby son born a few hours earlier.

5 Skipper Smith lends an ear to "Eyes of the Navy" spokesmen, M-G-M advertising chief Silas Seadler (left) and Arthur H. DeBra, representing Will Hays' MPPDA

# of the Navy"

6 Citing "Eyes of the Navy" as an example, DeBra hailed the screen's new documentary-type short subject as a contribution to public enlightenment and told preview audience to expect more such pictures as a part of the motion picture industry's plans for active participation in Uncle Sam's national defense program.

Navy Training Courses
As a CARE

Old New Mexico

CONTINUING his series of "See America" Traveltalks for Metro-Goldwyn-Mayer, James A. FitzPatrick takes his cameras to one of the southernmost points in the United States and presents "Old New Mexico." Depicted in this Technicolor one-reeler are highlights of the picturesque desert country and of its Indian habitants. The capital of the State, Santa Fe, was named by the Spanish explorers who discovered it. It means the City of Sacred Faith and is built on the site of ancient Indian pueblos.

West of Santa Fe at Chetro Kettle and in Chaco Canyon at Pueblo Bonito, archaeology students have discovered evidence of Indians who existed thousands of years ago. They lived in terraced homes, sometimes four stories tall. In ruins, Pueblo Bonito stands as a tribute to the skill of these people who were deprived of the benefits of engineering. In contrast to this city is the Pueblo at Taos, where modern Indian civilization exists.

Bordering the town of Taos stands a replica of the former residence of Kit Carson, famous Indian fighter who was called "The Monarch of the Plains" because of his great courage and success in frontier struggles. Carson's grave is today one of the sacred shrines of New Mexico.

The Navajos are probably the most active Indian tribe in North America, and in that part of New Mexico which has been set aside for them they seem to thrive and prosper. They are industrious and their flocks of sheep cover many of the fourteen-million acre reservation.

Few races on earth know the art of weaving blankets and rugs better than the Navajos. They derive their inspirations from designs of nature and the symbols of their tribal religion.

There is also the Indian reservation school which the white man has established to teach the Indians to read and write but the Indians still prefer the great open spaces and the laws of nature for their maximum pleasures.

The word "taboo" is not in Carey Wilson's vocabulary . . . Combining occupation and avocation, it was he who started Hollywood on its present probing of the mysteries of the psychic unknown!

HE BELIEVED IN SPOOKS

By Halsey Raines

MOTION PICTURE producers have frequently been accused of imitativeness and lack of moral courage. No one can possibly pin such labels on Carey Wilson, who has opened the granite-hewn doors of the film colony to the subject of psychic research.

To say that Mr. Wilson had made psychic research "respectable" in Hollywood would perhaps be an exaggeration; to infer that he had sent his peers and compeers scurrying through English and American Society journals in search of further enlightenment would be over-optimistic. But he has at least cast a modest amount of yeast into the leaven of Hollywood's closed-shop oven. He has blazed a new trail in a community and within an industry that must have a leader for each venture off the beaten track.

All his life Mr. Wilson has had an intense interest in the odd and unexplainable — anything that challenged the faculties of deduction and analysis. He read the literature of psychic exploration with avid appetite, and is one of the few executives in the entertainment field to have maintained and kept up interest, despite physical demands of a high pressure business schedule. There were two reasons — three really — why he felt problems of psychic research might be incorporated into a movie series. First, it would enable him to translate an avocational study into terms of his daily life. Second, it would give him a chance to develop a new short subject series along his self-ordained lines of informing as well as entertaining the public. In the third place, and most important of all from the standpoint of cementing the deal, he was convinced that such films would prove commercially successful. Round table discussions with fellow workers at the Metro-Goldwyn-Mayer studios, who pointed out the supposed perils of tight-roping into the domain of metaphysics, failed to curb his energy. He said he wanted to try one or two pictures, and see what happened.

After making a picture dealing with the life of Nostradamus, which was more of an orthodox famous person's case-history than an opening-up of the opaque byways of psychics, Mr. Wilson made his first film in the series titled "What Do You Think?" It narrated the case, based on a personal episode with which the producer was familiar, of a young actor in California who was saved from death in a motor crash in a very strange manner. Mr. Wilson, with cautious impartiality, left it up to his movie audiences to determine whether the explanation lay in a lucky hunch, telepathy, or coincidental imagination. In theatres where a card-index check-up was kept of patrons' reactions, the largest number of those with definite opinions felt that some extra-sensory factor was involved, although a great many said frankly they had no idea what the explanation could be. These results would serve to indicate that Hollywood wasn't being utterly and startlingly iconoclastic in making a psychic film, and that the national barrage of press, radio and fictional psychic material of recent years has made more than a slight dent.

After "What Do You Think" No. 1, which, happily, made its cost and showed a profit, Mr. Wilson was encouraged to produce other releases under the same title. He sought so far as possible to gather material that had some first-hand basis of fact. On the screen, however, every incident was presented as sheer fiction, usually in the guise of a "drawing room story" that had been told to the producer. Narration in every case was contributed by Mr. Wilson, whose voice is particularly well suited for the task of incorporating dramatic and emotional values into a script.

Although Mr. Wilson's own paranormal experiences and study of psychic literature have brought him a conviction of personal survival and communication after death, he has zealously kept any individual interpretation of his screen episodes from his narrative text. The problem there, he feels, is to present the greatest amount of mentally stimulating entertainment in the most unbiased fashion.

Mr. Wilson has purposely avoided presenting any dramatization of contemporary persons with marked psychic prowess because of a fear of public misinterpretation

(continued on page 12)

EYES of the NAVY

The American Eagle spreads its wings for National Defense . . . the screen casts an appraising camera-eye over the Navy's all-important air armada in a fully factual "report to the public" . . . a welcome reassurance to the American public and a straight-from-the-shoulder warning to aggressor nations that Uncle Sam intends to continue doing business at the same old stand

FROM that epochal December day, thirty-seven years ago, when the Wright brothers first soared over the sand dunes of Kitty Hawk, N. C., the airplane supplanted the iron horse as the symbol of progress in 20th Century America. With customary foresight and enterprise, America has busied itself ever since with the task of expanding the frontiers of air transportation; spreading American wings over two oceans and four continents, and establishing an air safety record unmatched by any nation on the globe.

Suddenly came the War and from an instrument of peace and progress, America awakened to the full and terrible potentialities of the airplane as an implement of destruction. Now, as the United States launches a hurried program of National Defense, the question uppermost in every mind is the state of our air defenses, what preparations we are making to insure America's supremacy in military aviation.

Seeking to answer this question, Metro-Goldwyn-Mayer, with the cooperation of the United States Navy, has produced a precedent-setting two-reel documentary film "Eyes of the Navy." Instead of the pseudo-patriotic flub-dub commonly expected from the motion picture industry in time of national emergency, "Eyes of the Navy" is a fully factual "report to the public" on the progress of the Navy's all-important pilot training program which comes as a welcome assurance to the American public and a straight-from-the-shoulder warning to aggressor nations that Uncle Sam intends to continue doing business at the same old stand.

Filmed at the Navy's two principal air bases, Pensacola, Florida and San Diego, California, "Eyes of the Navy" casts an appraising camera-eye over the problems peculiar to the Naval air arm and depicts the Navy's flying cadet in all phases of training from the time of his enlistment to the day he is assigned to active service with the Fleet.

No bookworm's routine, the Pensacola ground course embraces practical instruction in flying subjects only, such as structure, power, communication, photography, navigation and meteorology. Flight instruction is given by a body of hand-picked instructors who have passed the most exacting requirements.

Cadets get an early introduction to the catapult, which they will use later aboard ship. The idea is to get into the air quickly. From one of these, a plane is sent from a standing start to seventy miles an hour, within fifty feet.

Then comes instruction in "link trainers," which from the outside resemble a box more than a plane. In these, cadets learn the basics of blind flying. They are thoroughly trained in the use of instruments, radio and navigation, so that if they should get caught in stormy or foggy weather, the altitude, direction and position of the plane is known at all times.

Target practice is another essential routine for the student. Firing at a moving object is not so easy. Good practice for this, however, is skeet shooting. Later, fixed gunnery is taught. The objective is attacked by pointing the nose of the plane at it, lining it up in the sight, then firing.

The next routine is the sleeve target practice. The target is a long, circular object that resembles a sleeve. It is towed by a plane and serves as the enemy ship. It is up to the students to try and blast it out of the air. This teaches maneuverability and accuracy in the air, and this is usually done by diving the plane at the target. This practice is highly competitive, for each plane has different-colored bullets, which leave a mark as they slice through the target. When the "attack" is over, the men drop down to count the score.

Weeks, months pass and the student concentrates only on flying and studying. Fifty, a hundred, two hundred, three hundred hours in the air and the boy is good! To those who qualify come the coveted wings — wings of the Navy!

Qualified pilots are sent to operating units of the fleet, where training continues under actual operating conditions at sea. At the base, the newcomers see the tremendous amount of ground work done to keep the plane in tip-top shape. Every ninety days every plane on the field goes through for a thorough inspection. Then there's the control tower which regulates airdrome traffic. This is a real job, especially when there are hundreds of ships flying simultaneously around or near the field. This operations department also keeps a practised eye on the weather which is of utmost importance to aviation. They can warn pilots of storms or overcasts hundreds of miles away, or of changes in wind direction at various altitudes.

The operations department never misses a trick. Even make-believe crack-ups at unannounced moments are held to drill the ground crew and flyers to be on the alert for any emergency.

Parachutes are worn by every Navy flyer, but chiefly as an emergency measure. Parachute jumping is more a function of the Army. However, in the Navy it is required safety equipment, and enlisted men are given special training in the folding and care of parachutes.

Another important practice is for the flyer to learn to land on a section of the field laid out to simulate the deck of an aircraft carrier. Signal men coach each man individually as he drops down to make his landing. These must be precision, for the aircraft carrier's deck is no cinch to land on even under ideal conditions. Carrier operations is one of the final phases in a Naval flyer's training.

Finally, comes the real test. With the flyers aboard the carrier, the ship's officers get ready to give the new pilots some real action. Below decks the men gather for instructions. Here the battle plan is graphically explained. Fighting planes are to attack the enemy at sea while bombers are to proceed inland to storm another objective. The first to take off are the stubby fighters, followed by the bombers. In the air, each group gets together and proceeds towards its objectives. This so-called new tactic of dive-bombing has been standard practice in the United States Navy for more than ten years.

Over their objectives the pilots of the bombers gird themselves for a power dive — from ten thousand feet up to within two hundred and fifty feet of the ground. In these dives, the speed is sometimes in excess of four hundred and fifty mile per hour.

At sea, the fighters spot their target — the hull of an obsolete battleship. The flyers prove they've been trained to perfection as they "peel off" into the power dive and score hit after hit directly on the "enemy."

After weeks of exacting maneuvers, cruises and battle practice, the flyers are the finished, refined product. No overnight instruction put wings on the boys — they had to earn them — the Navy way!

Frank Whitbeck narrates "Eyes of the Navy." Basil Wrangell directed, from a script by Herman Hoffman. Roy Brickner was film editor and Daniele Amfitheatrof composed the musical score.

EXPLOITATION ★ ★ ★

With the United States devoting every effort to the problem of national defense, "Eyes of the Navy" is a short of timely importance which the exhibitor, with a minimum of effort, can translate in terms of the boxoffice. Ads, lobby displays and all other theatre publicity should inform the public about this factual "report to the public" on the progress of America's air defenses.

Because of the wide public interest in national defense, newspapers will be interested in giving attention to "Eyes of the Navy" in their news columns, perhaps also on the editorial page. Invite the editorial writers and local columnists and get the city editor to assign a feature writer to witness an advance preview.

Directly concerned with the success of "Eyes of the Navy" because of its potentialities as a recruiting stimulus is the Navy itself. In areas where regular or reserve Naval units are stationed, it may be possible to obtain uniformed troops to participate in parades and other opening day ceremonies. Navy recruiting stations, located in nearly every city, can be called upon to supply a detail of sailors to be on duty in the theatre lobby, also to post one-sheets announcing your showing on their regular recruiting "A" boards.

Even before its present importance as a defense factor, aviation captured the imagination of American youth and today there are scores of aviation study and model-building clubs, every member of which will want to see "Eyes of the Navy." Announcements of your showing should be made to such interested groups as Air Youth of America, Junior Birdmen, Boys Clubs of America, Boy Scouts, Y.M.C.A., American Legion. Public schools, particularly, should be asked to make a general announcement since your film answers the very questions students want to know.

An open offer to refund the admission of any and all young men who enlist for Navy air training after seeing your picture is a stunt that should not fail to land in the news columns of your local press.

As a publicity gesture you might let one newspaper sponsor a special showing of "Eyes of the Navy" in a local hospital for the benefit of World War Veterans who are unable to attend the theatre. An alternative would be to invite a picked group of Naval veterans to your opening. Their comments on the improvements will make good copy.

Because of the patriotic nature of your film you should have no difficulty in getting full cooperation of local merchants for window displays, etc. A toy department, for instance, could make up an attractive miniature naval display suitable for window or lobby or both.

Similarly, you might persuade your Merchants Association to arrange for all member-stores to carry special box announcements of your showing in their regular newspaper ads. Ad mats eminently suitable for this purpose are available *gratis* at M-G-M exchanges.

The theme song of "Eyes of the Navy" is "Eyes of the Fleet," published by Leo Feist. Music stores have already been requested to feature the song in their windows in connection with local engagements. Book stores too offer unlimited window tie-up opportunities.

HE BELIEVED IN SPOOKS

(continued from page 9)

of motive, and consequent injury to the series as a whole.

"Nostradamus," he explains, "was romantically out of the past to a degree of fairy story, and was for just this reason acceptable to all kinds of people who might resent presentation of some living person with implication of supernormal abilities. In our second Nostradamus short, we have found some predictions about the present war which are startling — almost shocking — in the light of current events.

"When we tell an apparently fictitious story, like 'A Door Will Open' (one of the 'What Do You Think' releases), the basis of which actually occurred and which has been dramatized out of actuality for the screen, I feel that we have a controversial subject which appears sufficiently factual not to annoy those practical persons who don't believe in anything psychic."

Favorable public response to the "What Do You Think?" series has grown with releases of later productions, and has been greater in volume than the producer had hoped. Of course, there has been negative criticism too, directed chiefly against Wilson's alleged injection of religion or mysticism into the realm of popular entertainment. The "fan mail" has exceeded that attracted by any other short subject series, with hundreds of letters relating psychic experiences. Mr. Wilson, however, has made it a hard-and-fast rule to use only material on the screen possessing some aspect of personal knowledge or investigation.

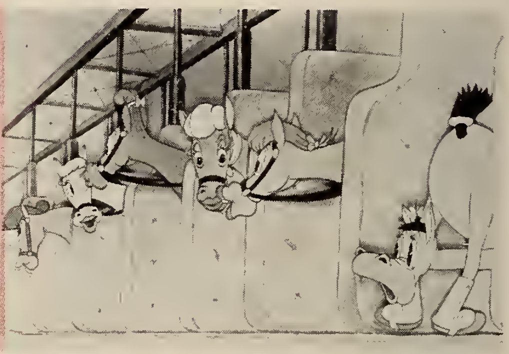
The film producer's keen interest in psychic adventure matches the varied and rapidly paced adventures of his own career. He is said to have traveled more extensively than any except a handful of men in the motion picture business; the total distance was recently estimated at more than 500,000 miles. He has been actor, writer, salesman and producer, throwing into each one of these activities the prodigious energy and drive which enable him to weather his present back-breaking Hollywood schedule.

During his writing career, Mr. Wilson has received screen credit on more than seventy features, ranging from "Ben Hur" to "Mutiny on the Bounty." His fastest writing job was turned out in sixty-eight consecutive hours when he whipped out a full-length shooting script to meet a studio emergency. From the time of his initial interest in the short subject field years ago, he has been a trail-blazer in this often overlooked branch of the movies. His short feature, "Hollywood Extra," has been pointed to as one of a few genuine classics, in the best O. Henry tradition, ever turned out in the screen capital. He made one series of one-reel pictures called "Historical Mysteries," dealing with such enigmas as whether John Wilkes Booth was killed by the pursuing posse or whether Marie Antoinette's son escaped death and was brought up in the United States.

During the past three years Mr. Wilson has been the "key man," a never-resting clearing-house for production and story ideas of two of Hollywood's outstanding series pictures, the Hardy family narratives and the Dr. Kildare stories. Indefatigably he follows through on the million-and-one details involved in compilation of each of these stories, creating story episodes, picking actors, editing, writing, watching production on the set, but modestly keeping in the background in matters relating to publicity. Despite the extensive demands on his time, he has of his own initiative developed the "What Do You Think?" short series, which became in perspective a sort of labor of love. He intends to keep up this series and to explore new phases of screen treatment of psychological subjects. The word "taboo" is one that he never accepted in his vocabulary.

M-G-M CARTOON

Gallopin' Gals



Most any follower of horses will agree that the wisest thing to do before betting on the "nags" is to make a detailed study of each horse and to decide whether any particular animal is better suited, temperamentally speaking of course, to the track conditions. To illustrate further, Metro-Goldwyn-Mayer has just made a cartoon which explains the fine points of studying horses and has titled it, appropriately enough, "Gallopin' Gals."

At this particular track, the camera films all the fillies entered in the Derby. The first horse seen is from Brooklyn and she gives herself away with her unmistakable Brooklyn accent. There is a Southern gal-horse who doesn't know what to do with her tail which is always askew. There is the favorite who is very snooty simply because she goes with Seabiscuit. And then there is Maggie who always blushes whenever anyone looks at her. Maggie, who is awkward and shy, has been running in the Derby for years but has never won. Still she holds on to the faint ray of hope that the day will come when she will be led into the winners circle.

When the call to the paddock sounds, the fillies enter the track in single file and parade in their fancy horse blankets. As each passes, the others make catty remarks. Maggie, however, remains very quiet until a photographer asks her to pose for a picture. Then, she leaps up onto a fence and poses with her blanket just a bit above her knees. The flash bulb frightens her and she jumps down and gets her hoof wedged in a bucket.

The call to the post sounds and all the fillies trot out eagerly. The rapid-fire chatter of the announcer is heard over the loud speaker system and the crowds in the grandstand are tense on the edge of their seats. Finally when all the horses arrive at the barrier, the gun sounds and they're off in a cloud of dust amid the roar of the spectators.

The bucket on Maggie's foot hinders her quite a bit and she stops to try to shake it off but it is stuck too firmly, so she continues as best she can.

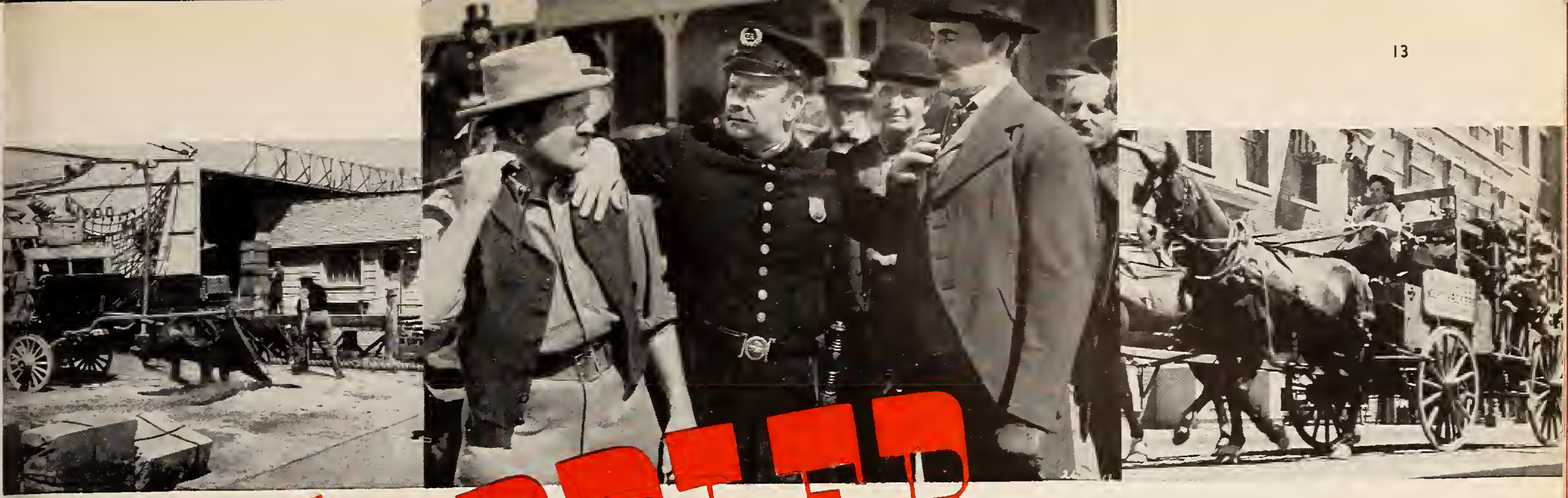
Halfway around the track, Maggie stops again and tries to shake the bucket loose. She gives several husky kicks but still the bucket stays. But she is game and goes on with the race although she is now twenty lengths behind.

The other horses, far ahead, are neck and neck. The announcer broadcasts over the amplifying system that it looks like a photo finish. All the gals hear this and begin worrying about their hair, noses, mascara, etc., all except Maggie who is now far far behind.

Just as the gals approach the finish line, the announcer asserts that it is a photo finish, and they stop dead in their tracks to pose gracefully. This sudden halt sets up such a cloud of dust that nothing can be seen. When the cloud clears away, the picture of the finish can be seen. Maggie has passed them and won.

Maggie is then led to the winner's circle and decorated with a floral wreath. She sniffs at the flowers and her hay fever breaks out. She lets go with a tremendous sneeze and the flowers and bucket shoot up into the air and land unceremoniously on her head. But Maggie doesn't care, she has won the race.

"Gallopin' Gals" was supervised by William Hanna and Joe Barbera.



THE GREAT MEDDLER

If dumb animals could speak they would say thanks to Henry Bergh...Carey Wilson pays tribute to the founder of the A.S.P.C.A., who devoted his life to making this man's world a better place for animals to live in!

In the United States, prior to 1864, it was a common sight to see a man beat his horse simply because the animal hadn't sufficient strength to pull a heavy burden. And, strange as it might sound today, police had difficulty controlling groups who crowded around to "watch the fun." In the midst of such bestiality, however, the soul of one man revolted and he determined to put an end to such brutality. His name was Henry Bergh and his efforts eventually resulted in founding of the Society for the Prevention of Cruelty to Animals.

"The Great Meddler," Carey Wilson's latest Miniature for Metro-Goldwyn-Mayer tells of the struggles of Henry Bergh.

In 1864, Bergh returned to America after years of service as a United States Legation attache to Russia. He had seen cruelty rampant there and wanted to forget it. No sooner was he off the boat when he saw a coachman whipping his horse.

This was too much for Bergh. He tried to stop the coachman and became involved in a street brawl, and found the police on the side of his antagonist. There was no law preventing an owner from "training" his animal in any way he saw fit.

Bergh and his close friend, Elbridge Gerry, a lawyer, made plans. Quietly, they presented a bill to the state legislature that would make cruelty to animals a crime. The bill was worded to grant to Bergh the right to arrest people for cruelty to animals. This bill, establishing the American Society for the Prevention of Cruelty to Animals, was signed by the Governor of New York.

Now Bergh began to get results. He used his power against all persons he saw torturing animals and made arrests in the name of the law. He stopped owners and trainers from promoting dog fights in the streets and prevented sportsmen from shooting live pigeons. Bergh arrested cattle handlers who transported the animals with legs tied, so that more could be carried by laying them on top of each other. Big companies were fined for inhumane transportation of animals on the way to the slaughterhouse.

The climax came when Bergh saw a horse-drawn open street car, jammed with passengers, making slow progress through the efforts of a single horse. He stopped the car and asked the standees to get off. This load was entirely too much for one horse. There should be two horses pulling the load, he declared.

Bergh was then accused of pocketing the money donated for the S.P.C.A. and blamed for the raising of street-car fares.

One night, while walking along a lonely street, discouraged and downhearted, he heard a scream for help. Responding to the call, he discovered a mother beating her seven-year-old daughter with a whip, while the girl was chained to the stove.

Bergh knew he had no right to arrest this woman. Although she was torturing a human being like this, she was violating no law. But as he looked over the situation, a new idea sprang into his head.

An unusual court action was begun. Bergh arrested the woman for beating her daughter, but prosecuted her for "cruelty to an animal" belonging to herself. In court, presented as evidence, was the half-starved little girl, proving the fact that for months she had been beaten and abused. True, the child was a human being, but here was proof that she not treated as one. Only by citing her as an animal was it possible to rescue her from her misery. Now she had no actual rights as a human. As an animal only could she be protected from the savagery of human conduct. Therefore, thought Bergh, children must have the same protection as animals.

Bergh's battle to save a suffering child completely vanquished his foes. Not only did the S.P.C.A. regain its friends, but side by side a new organization arose to answer the call of those who could not help themselves. This was the Society for the Prevention of Cruelty to Children.

Today, Bergh's twin societies stand as guardians of the helpless on this earth.

Fred Zinnemann directed the one-reeler from a script by Julian Hochfelder and Barney Gerard. Jack Chertok and Richard Goldstone produced.

Exploitation ☆ ☆ ☆

The first step in your campaign on "The Great Meddler" should, of course, be to contact your local A.S.P.C.A. Thru them you should be able to arrange a screening for prominent citizens. Their position in your community will make their endorsements important newspaper copy.

Doubtless your A.S.P.C.A. has a substantial mailing list of people who have contributed to the organization and those who have obtained pets through it. By all means have them send postcards to these people announcing your showing.

While most towns already observe a Be Kind To Animals Week, through the offices of the A.S.P.C.A. you may be able to get your mayor to change the date for this year to coincide with your showing. If your town does not now observe such a week you have the opportunity of doing the community an outstanding service by suggesting it.

You might also ask the A.S.P.C.A. to use their influence to have the local dog catcher's wagon loaned to you to be driven around town with a cargo of mutts. Banners on the wagon could announce that guest tickets will be awarded to every person adopting a dog during your engagement.

AMERIC
GERMAN

More About NOSTRADAMUS

TWO YEARS ago Carey Wilson, Metro-Goldwyn-Mayer short subjects narrator, brought to the screen a picturization of a man who had an uncanny ability to foretell the future. His name was *Michel de Notredam* or, as translated into English, Michael Nostradamus. The story of this man and his predictions so captured the imagination of the public that M-G-M has prepared a sequel titled "More About Nostradamus." The reel interprets more passages from the seer's book of predictions called *Prophetic Centuries*. Particular attention is given to those passages which tell of the outcome of events now occurring — the current war, for instance, which Nostradamus predicted though he died almost four hundred years ago.

The story begins in the seventeenth century. In the cemetery beneath the Franciscan Chapel of St. Martha at Salon, France, a nobleman and his aides have removed a coffin from the tomb. It is the coffin of a man who, just before his death sixty years before, requested that his grave never be disturbed. The nobleman, however, desecrated the tomb in open defiance of that last request. From a lead tube in the coffin he removes a parchment scroll, which reads: "Upon him a curse who shall desecrate my tomb the second day into the seventh month, sixty years from death." Was it only a coincidence that this should happen to be July 2, 1626 — the second day into the seventh month, sixty years from Nostradamus' death? As the nobleman reads the scroll, the heavy stone door to the tomb starts to slip. Before others can warn him, the door falls, crushing his body into lifelessness!

This was Nostradamus' tomb.

Now the story goes back to the sixteenth century to see what this amazing man was like. Nostradamus was born in Provence, France, in 1503. He was a graduate physician. However, he gave up the pratice of medicine and retired into the obscurity of a monastery where day and night he studied and calculated until he had evolved a fantastic scheme which he believed would enable men to foretell the future. Then he wrote his book which contained predictions that apparently have seen fulfillment thru the years.

ILL ENTER THE WAR!

ILL BE DEFEATED!...

Carey Wilson presents more predictions of the future from an amazing oracle of the past . . . 16th Century seer Nostradamus has already foretold the rise of Hitler and the fall of France, now he tells about tomorrow . . . Here is a short that will be heard around the world!

Nostradamus was also the beauty expert of his day. He invented beauty secrets, facial creams, pills to bring new freshness to wrinkled cheeks. All this however, was a sideline to his real work. He let others run his business while he spent all of his time in a laboratory studying mathematics, celestial sciences and delving into the past — and the future. His main interest was time.

One day, while working in his shop, he suddenly got up as if someone had called him. He walked outside to where Felice Peretti, a young divinity student, had halted his donkey to allow him to drink. Nostradamus bent down before the youth and kissed his robe with the greatest reverence. He explained he was paying homage to His Holiness, Pope Sixtus the Fifth. Everyone scoffed at Nostradamus, but forty years later Felice Peretti became Cardinal of Montalto, and in 1585, Pope under the title of Sixtus the Fifth.

Nostradamus' original manuscript writings were done in such a way as to be mystifying, until the prophecy might be fulfilled. He told of England's rise to sea power at a time when no one thought Britain would ever become a great world empire.

Another prophecy was: "In England, one without a trace of royalty will master. Twenty months he will rule; twenty months he will bleed the lands, then his end comes quickly."

One hundred years later, Cromwell, after dismissing Parliament in 1655, ruled as dictator. Then, twenty months later to the day, he died.

Nostradamus foresaw the existence of a French emperor. A common soldier who would make an empire and who would eventually meet his fate and be condemned to the "great rock." This was Napoleon Bonaparte.

The prophet predicted the first World War — apparently also the introduction of tanks and airplanes. His prediction was: "A great war shall burst forth from fishes of steel. Machines of flying fire, lobsters, grasshoppers, mosquitoes. The mass attacks shall be repulsed in the woods, when no child in Germany shall obey any longer." Apparently he also foresaw the founding of the League of Nations."

He wrote concerning the rise of Hitlerism in Germany and of Mussolini's Fascism. "In Germany, a new sect shall be born which shall renew ancient Pagan times. Roman power shall be completely abased, a great neighbor imitates his footsteps."

Hitler originally imitated the footsteps of Mussolini — Nazism appeared first as a German version of Fascism and has gone on to surpass it.

Nostradamus also wrote: "The miserable Republic shall be usurped by a new leader. Under pretense of redemption from bondage he shall practice fraud on pure youth. His book shall be read to the army, a false greatness." This was in reference to Adolph Hitler's "Mein Kampf." Centuries before the airplane, this amazing man peered into the future and foretold the German rise to air power and the conquests of Poland, Noway and the low countries. He told of the desertion of the Belgian army and of the retreat from Dunkerque. He wrote: "Frightened by the growing loss, the smaller army shall desert the greater ones. The stinking revolting shame shall not be applauded after its fulfillment."

Nostradamus told of the assault on France, the collapse of the Maginot Line and the move on Paris; of France brought to her knees by internal difficulties, unpreparedness and by the Italian declaration of war. He wrote: "Beasts wild with hunger shall cross the ditch digged in the earth, shall assault Paris. Through sedition, discord, negligence, the Republic will be devastated — Rome incited."

"The efforts of the German eagle shall be great. The doors to the ocean shall be opened. The British brotherhood, exposed but for ships, shall tremble for seizing the oars too late," predicted Nostradamus.

Prognosticating further, the seer foretold that England would effectively blockade her enemies.

As to the end of the World War II, Nostradamus believed: "At last the two leaders shall be disjointed by the hunt, by a humane rule of Anglican breed; the daughter of the English Isles shall reestablish unity, justice, shall lock war within its bars." The "daughter" is interpreted as the United States.

To be able to foretell the future with such seemingly unerring accuracy, was Nostradamus just lucky, or supernatural? "What do you think?" asks Carey Wilson.

The same commentator, director and actor who made the original "Nostradamus" short a success were again united for this one-reeler. David Miller directed. John Burton appears as Nostradamus. Jack Chertok and Richard Goldstone produced.

Exploitation ☆ ☆ ☆

ONE OF the most provocative shorts of all time was the first "Nostradamus" subject, released two years ago. The studio was flooded with queries about the man and requests for more of his predictions. Exhibitors throughout the country received countless requests for the playing time of the short, indicating that many people were more interested in it than in the accompanying feature.

Now that M-G-M has made a second subject about this truly amazing seer alert exhibitors will plan to take full advantage of it. Newspaper ads and lobby displays should emphasize Nostradamus' correct foretelling of the current war and the fact that he predicts America's entry and, ultimately, the defeat of Germany.

A startling way to put this over would be to obtain several hundred copies of a local newspaper and imprint on the headline: "America To Enter War," followed by a subhead directing the reader's attention to an inside page on which your ad appears. To make this stunt even more exciting, newsboys should be sent through neighborhood areas shouting this headline.

Get your newspapers going on "More About Nostradamus" by arranging an advance screening for local columnists and editorial writers. They will have plenty to say about Nostradamus' predictions as opposed to or in accordance with their own interpretation of international developments.

Another idea for newspaper publicity would be to arrange with a local psychic or astrologer to make daily predictions on local and national matters. Also, packed with reader interest is the question and answer stunt in which a local seer offers advice on various personal questions submitted in written form by readers.

Wedding BILLS

You can bill and coo 'til the bills come due . . . Pete Smith finds that marriage can be a bed of roses but a budget is a thorn in its side.

IT MAY spell bells to some of you guys but its BILLS to Pete Smith, that famous armchair philosopher who forces his head to rule his heart when it comes to the question of marriage and the financial arrangements pertaining thereto.

Pete's newest short opus for Metro-Goldwyn-Mayer, "Wedding Bills," concerns the problems of budgeting a marriage encountered by a young swain who thinks nothing is too good for the girl he loves but whose bank account doesn't quite hit four figures.

Pete's story opens with actor Billy Newell and actress Sally Payne standing on the steps to Sally's house, gazing soulfully into each other's eyes. After a couple of minutes of this, Billy backs down the steps, his eyes staring as if in a happy trance. He walks right through water spouting out of a fire hydrant and doesn't even feel it. It's when they reach this stage, according to Pete Smith, that they'd better watch out.

At home Billy makes out a budget slip for his forthcoming marriage, and here is how the bank book compares with the budget: Billy has allotted one hundred dollars for the ring; two bucks for the license; ten for the minister; three hundred and fifty for the honeymoon to California, and sixty for the first month's rent. This totals five hundred and twenty-two dollars, still leaving him one hundred and eighteen dollars in the bank. The first thing to get on Billy's list is the ring, so bravely he sets out to do that.

Arriving at the jewelry store alone, Billy consults the jeweler who shows him a set of large and small diamond rings. After learning the price of both, Billy explains to the jeweler that he's going to bring his girl in for a ring, and asks him not to show her the larger rings, because he can't afford it.

The next step for Billy is to bring Sally in. Everything is going along fine and Sally is thrilled to death at selecting a ring with a small stone — until the jeweler hauls out the other case. Now Sally can't even look at the smaller rings. However, having a good idea of her fiance's financial shortcomings, like a good sport she tries to select one of the smaller rings, believing she's practically giving up her life to do so. But Billy, wanting to please his lovey-dovey, tells her she can buy a big ring.

On his budget slip, Billy writes three hundred and fifty dollars instead of the scheduled one hundred. He crosses out the three-hundred-and-fifty-dollar honeymoon trip to California and allots one hundred dollars for a trip to Niagara Falls.

Next, the two hopefuls are seen at the marriage license bureau. They proceed to fill out blanks, but they seem to have some trouble with the pen sticking. Four and five times Sally tries to write, but the pen splatters all over. Finally, Billy can stand this no longer and snatches the pen away from her. Sally now looks up in amazement and sees what a terrible temper her boy friend has, so she storms out of the office. However, after talking it over and trying again and again, the couple get their marriage license after using 742 pens.

On the way home, the two discuss what type home they'll live in. Billy wants a small cottage in the country, with Sally growing her own vegetables in the garden, etc. But Sally has different ideas. Her dream home is of an ultra-modern apartment with everything automatic, so Billy changes the sixty-dollar-a-month budget to one hundred and twenty.

The next step is to bring the two families together so that they can see if they approve of each other. But when the two families meet, it isn't hard to see that they're both of different characters and types, nor is it hard to predict that the two families will never get along.

This over, the couple plan the wedding. Billy had hoped for a nice quiet little ceremony, so that they could slip away, but Sally has different ideas. She wants a big church wedding, with all the trimmings — and of course she always gets what she wants.

The wedding over, Billy changes his clothes, preparing for his honeymoon trip. He notices the budget slip once more and adds to the list one hundred dollars for a cutaway. Billy gets disgusted and scribbles over the slip, crumples it up and throws it away.

But next comes a picture of Niagara Falls which fills the screen. How did Sally and Billy manage to get there when he went overboard on his budget? Why, that's easy. They're not there at all. Sally and Billy are just looking at a picture of Niagara Falls on a calendar — and that brings the one-reeler to an end.

Roy Mack directed the short.

Exploitation ☆ ☆ ☆

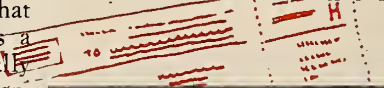
REGARDLESS of the conscription law marriage licenses are still very much in demand. Practically every type of business has something to contribute to the home of newlyweds. It should be very easy, therefore, to get the cooperation of any number of merchants in your campaign on "Wedding Bills."

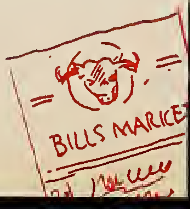
The film lends itself ideally to a page of cooperative newspaper ads. Using the theme "Wedding Bills will be less if you buy at such and such stores," you can get clothing, furniture, hardware, dry goods stores, laundry services, milk companies, etc., to participate. In addition, using the same theme, you should be able to promote a large number of window display tieups.

Tried and proven successful is the stunt of having a bona fide wedding on the stage of your theatre. All types of stores and services mentioned above should, in exchange for proper mention, be willing to donate some item to get the lucky couple off to a flying start.

Newspapers' women's pages are always looking for novel ideas for feature stories. Why not invite your local women's page editor to an advance screening and have her do a humorous piece on the problems of young lovers.

In return for a small credit card you should have no trouble in getting a department store to lend you male and female display dummies dressed in wedding clothes. They will make attractive lobby displays.





AMERICAN Spoken Here

Do you know why a traitor is called a "fink" or a social error a "bloomer"? . . . John Nesbitt explores the history of American slanguage and finds that, like folk-songs, it tells the history of the country.

JUST AS surely as folk songs reflect the development and culture of a country so does the much maligned "American slang" reflect the growth and development of the United States. Over a period of three centuries "slang" has filtered into the English language brought over from the old country and has converted it, as far as Americans are concerned, into a language all their own. Now, John Nesbitt, narrator of Metro-Goldwyn-Mayer's Passing Parade series of short subjects, in his latest one-reeler, "American Spoken Here," traces the development of those odd American language novelties.

Used in moderation, the film states, slang can make the language colorful and vibrant. It can, however, be used to excess. For instance, take the following monologue: "This flathoop drags me to a flicker the other P.M., and listen kid, what do I glim but my principal rave, I mean my big pash, pitching woo, but really woo, with some two-timing peroxide cookie — and in the loge, too, the palooka!"

This is an example of slang at its worst the film shows. It then goes on to show that slang is not something forced into the language but, on the contrary, is a natural development reflecting the country's history. The film investigates such words and phrases as "fink," "brodie," "bloomer," "kick the bucket" and "mind your P's and Q's."

"I don't give a dam" refers to a tinker's dam — or a little dam of clay that keeps hot solder from running as the tinker mends a broken pot. It is a cheap worthless thing and is usually thrown away.

"Kick the bucket," is a phrase that once had dreaded significance. In prison, years ago, when a man was hanged, a bucket was kicked from beneath his feet leaving him dangling in midair.

The modern housewife calls the change she has on hand to buy odds and ends "pin money," but during the sixteenth century when pins were first invented, they were expensive and were considered a luxury. Women therefore set aside money to buy these pins, and that's how the phrase was coined.

Because of the jump Steve Brodie took from the Brooklyn Bridge, any fall began to be called a "brodie." Today the word has come to mean any stupid, careless act.

During the nineteenth century, when no nice girl had legs, one woman made a daring move. She appeared in public wearing pants. Her name was Mrs. Bloomer. Today her name lives in slang as the symbol of a social error. When one "pulls a bloomer," it means they have committed a faux pas.

Turning on one's best friend entitles one to the monicker "Fink." But there's a long story behind this word. During the middle of the nineteenth century, when the Mississippi was the highway into the wilderness, there lived a man named Mike, who was the toughest and roughest of all men in the West. One day Mike was challenged by a kid young enough to be his own son. Mike realized that this kid had a heart as courageous as his and he loved it. The two became fast friends until the time when both took a fancy to the same girl. The only fair way to settle this question was to shoot it out. And here's how they decided to do it. The man who could shoot the smallest object off the other's head would get the girl. They started with easy targets like beer mugs, to whiskey glasses and, finally a tiny jigger glass. For this shot the youth aimed twice before firing. When he shot, the glass flew from Mike's head, but Mike winced. The bullet had grazed his skull. Next it was Mike's turn to shoot. He aimed, fired, and the kid fell dead — shot between the eyes, by a man who had never missed a shot until then.

No one saw Mike for weeks until one night he showed up at the bar. He was unkempt, unshaven, and he entered the room holding his gun belt in his hands. Mike spoke to the bartender trying to explain about the "accident" — but before he could utter any explanation, the bartender shot and killed him. Innocent or guilty, his name has passed on as the symbol of a man who would turn on his best friend. For Mike's last name was Fink.

Basil Wrangell directed the short from a script by Robet Lopez. Jack Chertok and Richard Goldstone produced.

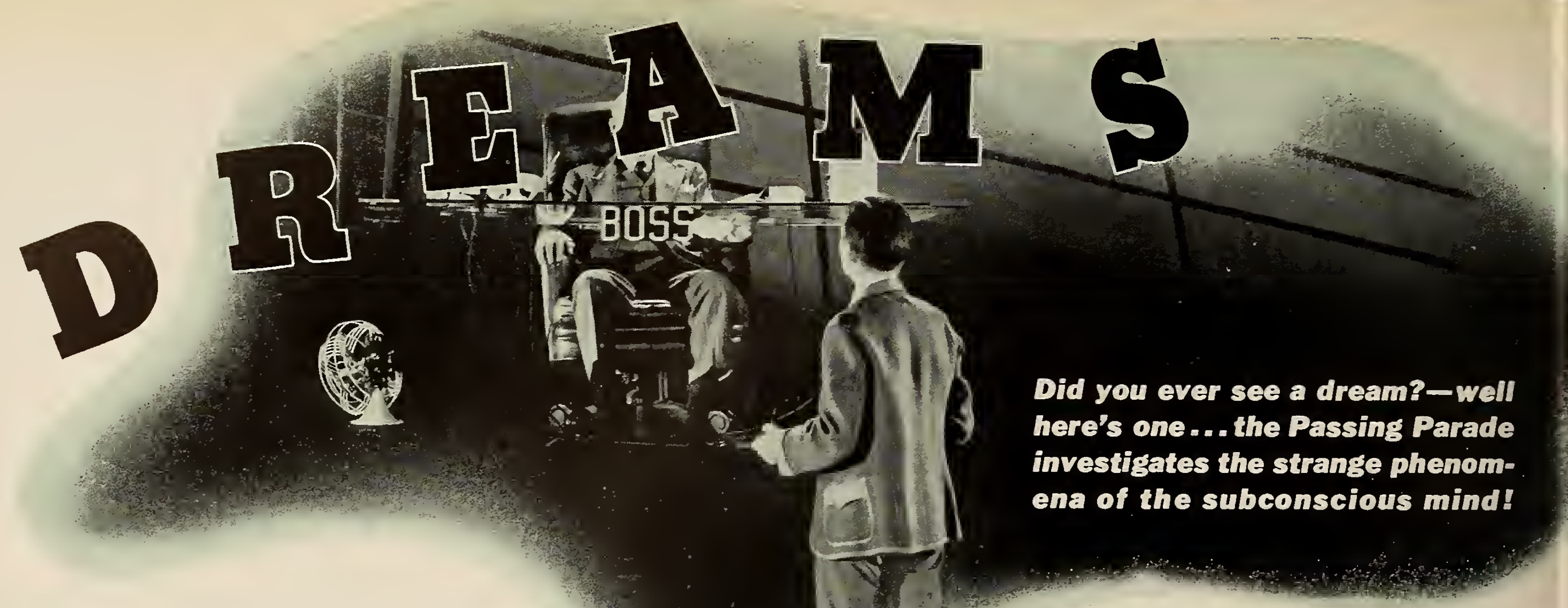
Exploitation ☆ ☆ ☆

AMERICAN slang, its origin and tasteful use, is an intriguing subject. English teachers in particular will be most interested in it and perhaps you can arrange through your local school board to screen "American Spoken Here" for them. They will certainly encourage their classes to see the film.

An interesting idea for a newspaper contest would be to have a local paper publish a long list of slang expressions and award prizes to those interpreting the largest number correctly. The prize, preferably encyclopedias or other books, can be promoted from a local merchant. On your part, guest tickets might be awarded to the winners.

All libraries have a number of books on proper use of the English language. Why not get them to make up a display announcing your film and playdate and surrounded by appropriate books on the subject which they recommend. Similarly, book stores could be persuaded to make up counter and window displays calling attention to your film and the books they have on proper use of the language.

DREAMS



Did you ever see a dream?—well here's one . . . the Passing Parade investigates the strange phenomena of the subconscious mind!

One of the oldest and most fascinating of all riddles is the subject of dreams and their interpretation. Dozens of scientists has investigated them; hundreds of tomes have been written about them and thousands of people have perused these books to discover what their queer dreams could possibly mean.

Now, John Nesbitt, in his latest Passing Parade short for Metro-Goldwyn-Mayer, "Dreams," looks into this odd subject and tells of some strange cases in which dreams have played important parts in men's lives.

He begins with several examples of simple dream interpretation. For instance, a dream of being caught on a railroad track, unable to move, facing an onrushing locomotive, is far from being an unhealthy nightmare. It stems from the caveman days, when to be unable to run was to die.

Probably the most famous dream has to do with the inferiority complex—the dream of being squelched, or being laughed at. Each living person hides, in his subconscious mind, a feeling of inferiority to his fellow men. From these dreams one may easily read and interpret special and private fears.

However, aside from such dreams there have been cases which indicate something more specifically individual. There is a record of a dream which served to restore a man's sanity and return to him a lost fortune. His name was Allworth Hines.

Hines was a small service station operator located near Hollywood. On an evening in 1933, he sat in his station counting his life's savings — sixteen hundred and fifty dollars — just enough to purchase outright the business which he and his brother toiled to own. But on this same evening came the disastrous Southern California earthquake. The shaking upset drums of gas and oil and Allworth became panicky. He grabbed the cash box and ran out of the station. Beside a barn Hines started to dig directly beneath a swinging sign in the shape of an eagle. He buried the cash, but, as he stood beneath the sign, the second earthquake shock came, dropping the sign from its hooks and knocking Hines out. For many months after that, Hines and his brother dug hole after hole, trying to find the buried treasure, but to no avail. Hines couldn't remember — had no idea where he had buried it. By the end of a year, Hines went to a psychiatrist to be treated by hypnosis, but the psychiatrist found his case hopeless. He had a nervous breakdown, victim of what is called the "fixed idea." He believed that, in being unable to remember, he had virtually stolen the money from his brother.

But on August 10, 1934, Hines sat up in his hospital bed screaming with a nightmare. Then to the specialist and nurse he told the story of a remarkable dream. As he told it, he actually re-lived what had happened on that night of the earthquake. He remembered where he buried the money — right beneath the sign with the eagle trademark. Because of this Hines' mind returned to normal and the money was found. This is one of many cases which indicate that nothing is ever forgotten by the subconscious mind.

There have also been dreams which seem to foretell the future. These are probably the rarest and most controversial of all dreams. The following is an account taken from the words of Abraham Lincoln.

The President, in a dream, awakened to hear the sound of weeping. Walking through the halls of the White House, he discovered in the East Room a triple circle of people, surrounding an object. He walked forward, peered into the center — to discover himself lying on a marble slab, with arms crossed. Three days later, Abraham Lincoln was asssassinated.

There are dreams that reveal our desires, fears, complexes and memories — but there are those dreams, too, which man may never quite be permitted to understand.

Jack Chertok and Richard Goldstone produced from a script by John Nesbitt.

Exploitation

Anyone who has had a strange dream for which there is seemingly no accounting (and this includes almost everyone) is curious about dream interpretation. A proper campaign on "Dreams," therefore, will stimulate wide interest in the film.

Perhaps you can arrange to have several local psychologists attend an advance screening. Their comments on the film and on dreams in general will make excellent copy for a local newspaper feature story.

A novel idea for a newspaper tieup would be an offer to have the psychologists analyze dreams submitted by readers during the engagement of your film.

The widespread interest in dreams is indicated by the fact that dream books selling at all prices from ten cents to several dollars are constant best sellers. Five and dime stores do a particularly good business in them and they may be willing to feature them in a window display during your showing.

Libraries, too, carry large selections of books about dreams. Perhaps you can get your libraries to make up displays using stills from your picture together with jackets of dream books on their shelves. Another display tieup opportunity is offered by stores featuring all kinds of sleeping equipment, beds, mattresses, insomnia, preventives, etc.

M-G-M

OUR GANG

GOIN' FISHIN'

As far as the Our Gang kids are concerned, it seems that every time they try to enjoy themselves somebody always raises a fuss and spoils their entire day. For example, they point to an incident that occurred not so long ago, and which Metro-Goldwyn-Mayer has made into the Gang's latest comedy titled, "Goin' Fishin'."

It seems that the youngsters decide to go fishing and since the only time to catch fish, so they've heard, is early in the morning, they agree to meet early the next morning at a bus stop near their homes.

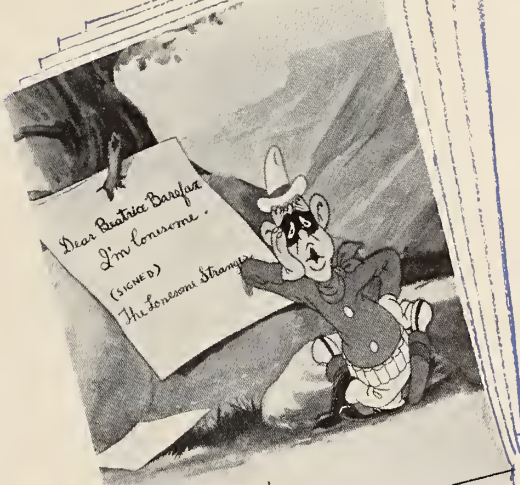
The next day, with all their fishing equipment and baggage, tents, food and utensils, they pile into the bus. Mickey has the fare money in his shoe and the conductor has to hold up the bus until Mickey digs out the money. Meanwhile the other passengers complain. When at last Mickey removes his shoe he finds a hole. The conductor orders the kids off the bus and is about to signal the driver to go ahead when Mickey remembers that he put the money in his other shoe.

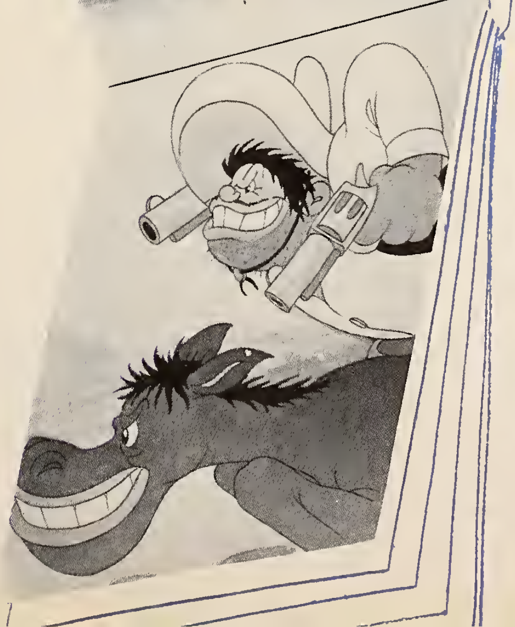
Once again the Gang piles into the bus. When all seems settled, Spanky discovers that the bus is going to the West river instead of the East river, and the kids prepare to disembark once more. The conductor, anxious to keep the bus in motion, convinces the boys that fishing is also excellent in the West river.

They agree to go along but just as soon as the bus starts, Spanky lets out a howl. Some of the kids' baggage has fallen off the bus. The conductor, now too angry to care, gives the signal to go ahead. And as the bus runs over the fallen bundle, which contains knives, forks and a hatchet, all the tires blow out. The other passengers on the bus are now distraught. Already late to work, they threaten "to get the conductor's job" when he tells them that it will take at least a half hour to repair the punctured tires.

The kids, however, have more important things on their minds. They suddenly realize that the sun has come up, and it's too late to go fishing. Disappointed, they inform the conductor they can wait no longer and ask him to return their fares. This is a final blow to the conductor. Not without malice, he tells the kids they can't have their money back because it's against the company rules to refund fares. The Gang decides, in that case, they'll go along just for the ride in order to get their money's worth. This decision, to the kids' amazement, causes the conductor to scream with rage. Rather than have them on the bus again, he pays them back their fares out of his own pocket.

Edward Cahn directed "Goin' Fishin' " from a script by Robert McGowan and Hal Law. Jack Chertok and Richard Goldtone produced.





M-G-M

CARTOON

THE LONESOME STRANGER

Recently, while searching through a history book devoted to America's most romantic era; the days of the Wild West, Hugh Harman, cartoon producer for Metro-Goldwyn-Mayer, stumbled across an account of the most ornery, no-account, wild-shooting varmints the West has ever produced, the Killer Diller Boys. So terrible were they that Harman, realizing that no living actors could play their roles convincingly, decided that the only way to depict their adventures was to make a cartoon. The result is M-G-M-'s latest cartoon "The Lonesome Stranger."

The "Killer Diller Boys" brazenly stroll down the street of the tiny Western town. They pass the Sheriff's office and decide it's high time they did something about him. Beneath the sign "Sheriff" on the door, bullet holes cut the words: "Is a sissy." The Sheriff comes stomping out onto the porch, yelling at the killer. One of the bandits retorts back with a louder yell and fires his "big bertha" gun at the peace officer.

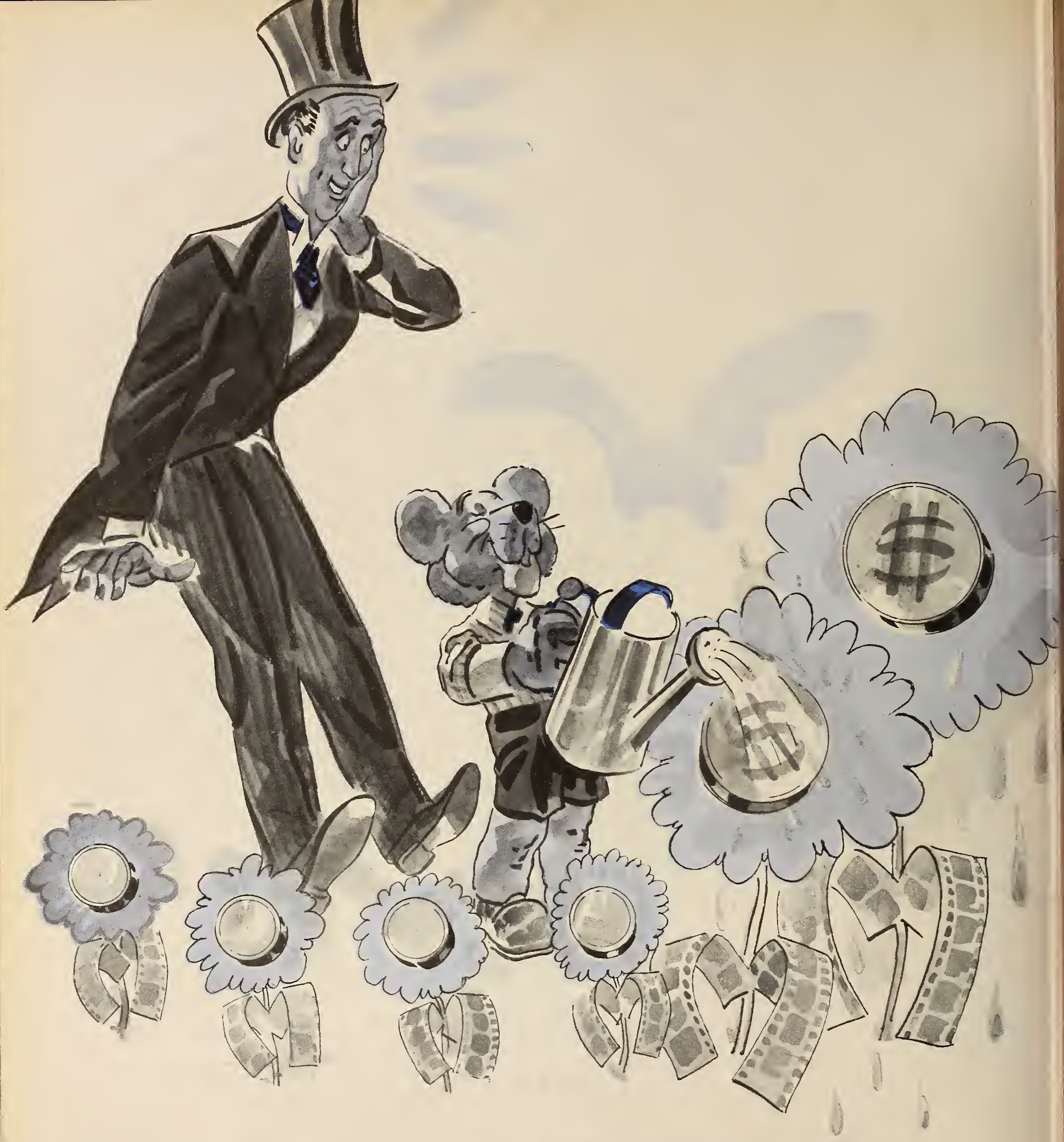
Far off in the hills sits a lonely soul, with his horse. He explains to the audience that he is the Lonesome Stranger. Just then an Indian messenger on a motorcycle comes around a curve toward the Stranger. He pulls out a telegram and sings: "The Sheriff has been shot; the Sheriff has been shot," etc.

The next scene shows the Stranger and his horse arriving at the Killer Dillers' hangout. Boldly the Stranger prepares to enter the place as bullets whiz around him. Inside, the three killers hear the Stranger's voice and decide to give him a little "surpise party." They exit through the rear entrance. Then, as the Stranger is seen slowly entering the saloon, gun in hand, the three bandits tip-toe in after him. Disappointed that the killers are not in sight, the Stranger wearily sticks his guns back in the holsters. The bandits then corner the Stranger and tie him up. As they're doing this the chief bandit suddenly remembers something. He reminds his cronies that they must be off to rob the coach. They leave the Stranger tied to a powder keg with a lit fuse.

The burning fuse reaches the keg of powder and the Stranger, tied to the barrel, shoots through the roof like a rocket.

From here the Stranger gets a bird's-eye view of the bandits chasing the coach and he swoops down on them. Just then there is a terrific explosion. When the smoke clears away, a huge crater is carved in the ground. The hats of the three killers drift down into the crater.

The Stranger, however, is discovered hanging onto the edge. He climbs out of it and dusts off his hands. Then he suddenly discovers his clothes have been blown off. He grabs a nearby barrel and slips it on and runs toward the horizon.



LEO JR. MAKES BIG ONES OUT OF LITTLE ONES...

Like the top of the milk, Leo Junior's provocative little pictures are rich in all the entertainment essentials—story and production values, audience interest and boxoffice appeal...that's why his concentrated cinema capsules often steal the show, ALWAYS set the shorts standard for the Industry!

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MAYER

SHORTS STORY

CRACKERJACK OF ALL TRADES
... page 6

DEC.
1940

LEO JR'S LION-UP

SPECIAL

The Flag Speaks — Saga of the Stars and Stripes, telling the history of the emblem of the United States and showing why and how to display and salute it. (19 mins.) *JAN.-FEB.*

CRIME DOES NOT PAY

Eyes of the Navy — (Not a regular ''Crime'' series subject but so classified here for release purposes.) A factual ''report to the public'' of the Navy's all-important air armada, showing the American people that the United States is wide awake in this world of uncertainty and intends to keep on doing business at the same old stand. (20 mins.) *OCT.-NOV.*

Soak the Old — Beware of the pension plan racketeers! Crime Does Not Pay exposes the underworld parasites who prey on the old and weak. exacting one last tribute from those who can afford it least. (20 mins.) *SEPT.*

Buyer Beware — Crime Does Not Pay warns of the retail merchants who permit crime to flourish by selling stolen goods to an unsuspecting public, and cautions that cut-rate goods are often costly. (21 mins.) *JULY-AUG.*

Women In Hiding — Life and death in a maternity clinic . . . The Crime Does Not Pay series exposes the most despicable of all rackets, one whose victims are expectant mothers. (22 mins.) *JUNE*

Jack Pot — Crime Does Not Pay series exposes the slot machine racket, showing how nickels from honest citizens lay the foundation for empires of crime. (19 mins.) *MAR.*

Know Your Money — Genuine U. S. Currency is shown on the screen for the first time as the Crime Does Not Pay series exposes the operations of counterfeiters. Made in co-operation with the U.S. Treasury Department. (21 mins.) *JAN.-FEB.*

MINIATURES

More About Nostradamus — Carey Wilson presents more predictions of the future from an amazing oracle of the past. Nostradamus, 16th century seer. who foretold the rise of Hitler and the fall of France, now is shown to have predicted America's entrance into the war and Germany's defeat. *OCT.-NOV.*

The Great Meddler — Carey Wilson pays tribute to Henry Bergh, founder of the A.S.P.C.A., who devoted his life to making this man's world a better place for animals to live in. *OCT.-NOV.*

Rodeo Dough — It's Rodeo time at Palm Springs and a galaxy of Hollywood stars are there. so are the two dizzy damsels who discover to their dismay that all bulls are not Ferdinands. (10 mins.) *SEPT.*

Servant of Mankind — The history of invention is the history of man's progress through the ages. Here is the story behind one of the greatest of all inventors — Thomas Alva Edison. (9 mins.) *APR.-MAY*

OUR GANG COMEDIES

Go'n' Fishin' — The Our Gang kids decide to go fishing, but after arousing the ire of a cop, the anger of a bus driver and the dismay of his passengers, they decide there is no place like home. (10 mins.) *OCT.-NOV.*

Good Bad Boys — The Our Gang kids, after being falsely accused of theft, try to lead a life of crime. After a few harrowing experiences with the police, they conclude that crime does not pay. (11 mins.) *SEPT.*

Waldo's Last Stand — Unable to understand why their ''night club'' lacks patronage, it suddenly dawns on the Our Gang kids that all possible customers are part of the show. (11 mins.) *SEPT.*

The New Pupil — Alfalfa and Spanky find to their great discomfort. that they can't ''jilt'' one ''woman'' for another without suffering the direst consequences. (11 mins.) *APR.-MAY*

All About Hash — Not only can the Our Gang kids solve their own problems, but they can also be counted upon for some practical fatherly advice when their parents are in trouble. (11 mins.) *MAR.*

Bubbling Troubles —(Formerly titled ''In Love Again'') —Alfalfa and Butch, of the Our Gang kids, herald spring by courting Darla. Butch is favored but Alfalfa wins out by the use of brains and the misuse of a Spring fever remedy. (11 mins.) *MAR.*

A convenient index, for reference purposes, of short subjects which have appeared in previous issues.

PETE SMITH SPECIALTIES

Wedding Bills — You can bill and coo 'til the bills come due, claims Pete Smith, who finds that marriage may be a bed of roses but, to a couple who has to live on a budget, it will only be a thorn in the side. Featuring Sally Payne and Billy Newell. (10 mins.) *OCT.-NOV.*

Quicker'n a Wink — Action too fast for the human eye caught in ''frozen motion'' by Stroboscopic photography at the rate of 2,000 pictures per second. Here's the screen's most sensational development since the advent of sound. (9 mins.) *SEPT.*

Please Answer — In his third ''What's Your I.Q.?'' Specialty, Pete Smith. sound track professor, presents another quiz reel concerning things you ought to know. (9 mins.) *JULY-AUG.*

Social Sea Lions — Pete Smith presents a family of sea lions who desert their regular habitat to see how those other lions live . . . the social lions. (10 mins.) *JULY-AUG.*

Football Thrills of 1939 — Pete Smith's annual digest of U. S. gridiron classics, including 14 major games from coast to coast in one thrill-packed, breath-taking reel. (9 mins.) *JULY-AUG.*

Cat College — From the safety of the sound track, Pete Smith presents Clyde Beatty. world's greatest lion trainer, who conducts a course for co-eds in the care and training of lions. (9 mins.) *JUNE*

Spots Before Your Eyes — If last night's gravy doesn't look well on you today, look to Pete Smith. This time he's an expert at removing stains from everything—except reputations. (10 mins.) *APR.-MAY*

What's Your I.Q. No. 2 — Pete Smith presents another quiz subject investigating the intelligent quotient of motion picture audiences. (10 mins.) *APR.-MAY*

The Domineering Male — Pete Smith makes a study of women's tactics in the pursuit of men and offers some timely advice to marriageable men on how to avoid the leap year menace. (10 mins.) *MAR.*

What's Your I.Q.? — Dust off the dunce cap, here's Professor Pete Smith with a question bee for lads and lassies who think they know all the answers. (7½ mins.) *JAN.-FEB.*

PASSING PARADE

American Spoken Here — John Nesbitt's Passing Parade explores the history of American slanguage and finds that, like folksongs, it tells the history of the country. (10 mins.) *OCT.-NOV.*

Dreams — The Passing Parade investigates the strange phenomena of the subconscious mind and tells of some cases in which dreams have played important parts in men's lives. (10 mins.) *OCT.-NOV.*

Utopia of Death — The Passing Parade presents the strange story of a vanishing race. Mexico's Seri Indians have lived thousands of years to achieve their ''heaven on earth'' . . . today they live to die. (10 mins.) *SEPT.*

Trifles of Importance — John Nesbitt's Passing Parade depicts three trivial incidents which have had overwhelming effect on the customs and careers of men. (10 mins.) *JUNE*

The Baron and the Rose — (Formerly titled ''The Red Rose'') — A strange tale of a strange man — John Nesbitt tells of a brawny blacksmith in whose hands were moulded the most delicate works of art. (11 mins.) *APR.-MAY*

A Way In the Wilderness — The Passing Parade unfolds the thrilling story of Dr. Joseph Goldberger, immigrant physician who discovered the cure for the South's most dreaded disease — pellagra. (10 mins.) *APR.-MAY*

The Hidden Master — Is today your lucky day? . . . John Nesbitt's Passing Parade depicts the powerful role fortune plays in moulding the careers of men. (11 mins.) *APR.-MAY*

XXX Medico — (formerly titled S.O.S. Medico) Science finds a new S. O. S. that enables a doctor to save a life while seven hundred miles away from his patient. (10 mins.) *JAN.-FEB.*

M-G-M CARTOONS

The Lonesome Stranger — Mellerdrama in the Wild West! A Technicolor cartoon depicting the hazardous adventures of the Lonesome Stranger in pursuit of the worst of all bad men . . . the Killer Diller Boys. (9 mins.) *OCT.-NOV.*

Gallopin' Gals — A Technicolor cartoon depicting the inside story of the lives of all the ''gal'' horses entered in the Derby. Included is Maggie, the ugly duckling horse, who overcomes handicaps, psychological and physical, to win the race. (8 mins.) *OCT.-NOV.*

Papa Gets the Bird — Once again the Bear Family appears on the screen in a Technicolor cartoon. This time Papa attempts to give the family canary a bath, but manages instead to get soaked himself. (8 mins.) *SEPT.*

The Homeless Flea — A Technicolor cartoon depicting the adventures of a little flea whose only desire in life is to find a comfortable home on the back of some nice friendly dog. (8 mins.) *SEPT.*

The Bookworm Turns — Many things can (and do) happen in a library when Poe's Raven and Stevenson's Dr. Jekyll and Mr. Hyde try to outsmart a learned bookworm. A Technicolor cartoon (9 mins.) *JULY-AUG.*

Romeo In Rhythm — Streamlining Shakespeare's Romeo and Juliet in a Technicolor cartoon. Portraying the immortal balcony scene to the tempo of a deep South revival meeting. (8 mins.) *JULY-AUG.*

The Milky Way — The famous fairy tale of the three little kittens who lost their mittens comes to the screen in a Technicolor cartoon depicting their adventures in the Milky Way. (8 mins.) *JUNE*

Tom Turkey and His Harmonica Humdingers — Concerning the plight of Mr. Turkey when his ''general store harmonica band'' keeps the town awake and arouses the wrath of all the local hens. In Technicolor. (7 mins.) *JUNE*

Swing Social — Depicting in Technicolor a Sunday morning swing session among the many fish that live down at the bottom of the sea. (8 mins.) *APR.-MAY*

A Rainy Day — Another Technicolor cartoon starring the Bear family. This time it's Papa Bear's adventures with a bolt of lightning while trying to repair a leaking roof. (7 mins.) *APR.-MAY*

Home On the Range — A Technicolor cartoon depicting the adventures of a ''black sheep'' calf who strays from the herd and meets up with a voracious wolf. (8 mins.) *MAR.*

The Bear Family — A cartoon within a cartoon, portraying those new stars, Mama, Papa and Wilbur Bear involved in typical domestic chaos. Filmed in Technicolor. *MAR.*

FITZPATRICK TRAVELTALKS

Old New Mexico — Depicting in Technicolor scenes from the desert country of New Mexico. James A. FitzPatrick films the capital, Santa Fe, ruins of ancient Indian pueblos, the Navajos, Kit Carson's grave and other interesting sites. (9 mins.) *OCT.-NOV.*

The Capital City, Washington, D. C. — Highlights of the Capital City are portrayed in Technicolor. FitzPatrick films the Washington monument, the Capitol building, the embassy and legation buildings of several countries and many other sites. (9 mins). *SEPT.*

Suva, Pride of Fiji — To the South Seas goes James FitzPatrick to film the capitol of Fiji, the ancient ceremony of fire-walking, picturesque native houses and other interesting sites. (9 mins.) *JUNE*

Modern New Orleans — Views of the capital of Louisiana are depicted showing the city's famous harbor, airport, university and many other interesting sites. (8 mins.) *APR.-MAY*

ROBERT BENCHLEY

Home Movies — Focusing his attention upon amateur movie makers, Bob Benchley discovers that home-made movies can be very under-developed entertainment. (7 mins.) *MAR.*

That Inferior Feeling — In another adventure in mental gyrations, Professor Benchley proves that a mouse is a mouse—even if he has only two feet (9 mins.) *JAN.-FEB.*

ADVENTURES OF DOUBLE-FEATURE FANNY

> "I THOUGHT you would like to know that your "Football Thrills of 1939," at Loew's State and Chinese theatres is getting a great audience reaction. The audiences laugh, gasp and applaud in a way I have never seen before with a short subject. It is far and away the best of your football series—and that's saying a lot."
>
> **THORNTON SARGENT**
> *Fox West Coast Theatres*

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SHORT STORY
DECEMBER 1940

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Short Subjects Promotion and Development
JEFF LIVINGSTON, Editor
● Published at 1540 Broadway, New York, N. Y., U. S. A.

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DEALING WITH DUALS

An address delivered at special Short Subjects seminar, New York University.

By Arthur H. DeBra

Motion Picture Producers and Distributors of Americ

ONLY FOR a brief period in the earliest days of the movies did the producer of pictures design them for a theatre program. And then it was quite by accident! By accident because the producer was for the moment his own distributor and because the nickleodeon owner or operator was only concerned about thirty minutes of picture-running time. Then anything that moved on the screen was box-office.

Had the producers of that day known how to make feature pictures, as well as short subjects, the whole history of motion picture programs might have been different. Programs might have become the production goal, the production unit; rather we have a history of photoplays, short subjects and news reels made in isolation — without any reference to their blending in a nectar of entertainment.

That we have had, aside from planning in production, every possible combination of motion pictures and "in person" entertainment in theatre programs, your own memory will corroborate. Beginning with the movie as adjunct to the vaudeville show, they have been: The photoplay supported by vaudeville; the photoplay supported by music; the photoplay supported by presentations with a master of ceremonies; the photoplay supported by one or more short subjects; "all shorts" programs; two photoplays; three photoplays; four photoplays . . . *ad infinitum.*

Away from the "main stems," the Broadways of our bigger cities, full programs of a single feature picture have not — to date — been very successful in this country. The reason is obvious, and practical. Dinner for few of us is finished before "7", and our habitual bedtime is "11". Habit, too, has established a "roof" on local admission prices. As a consequence, good business dictates two shows an evening, and the one constant in program planning thus becomes a time-length approximating two hours.

Given two hours for motion picture entertainment, theory would dictate one good photoplay 90 minutes in length and a variety of other entertainment for the remaining thirty minutes. For discussion purposes you can find few serious opponents to such a philosophy. But in practice . . .

. . . We have double bills — two photoplays — in easily 75% of American movie programs. And, since the exhibitor or theatre owner "makes" the program, his concept of a balanced program is quite important. On inquiry you would find this concept startling and unexpected. It is not concerned with compatability of subject-matter, with program unity; rather with the assumed incompatibility in the entertainment taste of two halves of his audience — characterized colloquially "movie fan" and "highbrow". For most exhibitors — and it is stated rather as a fact than as a criticism — a balanced (double bill) program is one containing a photoplay for the "fans" and another for the "intellectuals".

Is it a short-sighted policy to design programs for this dual audience? If to fill one's theatre for a single playdate a week, a month, or even a year means the gradual but eventual loss of customers "disgusted with the other half of the program", it is a bad trade practice. And it matters little whether the "disgust" is with a *poor* "B" picture or the *character* of the second picture. Movie attendance in general has been down; is this the reason?

Who knows! Or knows how much longer the interval between attendance when a person has liked a program and when he hasn't. That could be learned and the answer might revolutionize both production and programming and retrieve many S.R.O. signs from storage.

Nor is public approval of double-billing clearer. Most polls have shown a "thumbs down" return. Prior to the most recent and extended one, George Gallup prophesied that it would show three out of every four potential movie patrons opposed to double bills; the final totals were 57% against "duals"; 43% for them. But box-offices, say exhibitors, almost everywhere, vote for duals. Does the public vote one way and buy another? Geographic areas showed some differences in taste but nothing compared to differences of age. Children under 17 were overwhelmingly for double bills and their vote completely colored the result. Since double-billing is supposed to have begun in New England in 1916, is it relevant to ask on what experience the children based their preference, where and when they saw single feature programs? Guaranteed two good features, the vote was 66% to 34% for duals. The "class or money" vote was for singles.

Backstage, in the theatre operator's office, you could learn some quite different reasons for the prevalence of dual bills. "Overselling" and "overbuying", too many feature pictures on contract for single bill playdates, keeping "popular brand product" from the competition, "Two for one" admission price campaigns in depression periods. But if photoplays have been overbought and oversold, so have short subjects.

If competition and other external factors were responsible for the inception of double billing, the explanation of the permanency and popularity is to be found in the program itself — in the very nature of entertainment and its promotion.

You have bought many magazines for the short stories they contained but how often have you gone to a theatre specifically to see a short subject?

The two essentials of entertainment in motion pictures are *participation* and *identification.* Simply, participation means entering into the action of the picture story. Identification means either taking the perspective or point of view of a character or temporarily exchanging personality with the player.

The rapidity with which words can accomplish your participation and identification in his short story is the measure of an author's talent. Comparable facility on the part of short subject producers has still to be developed. When it is, the short subject will achieve comparable status with the short story in literature. The implications for dual features are apparent.

Obviously the more leisurely introduction of the feature picture facilitates identification and participation. But in most instances the way has been paved for them in photoplays before you reach the theatre. Participation has begun through expectancy born in the national advertising. Short subjects have seldom been advertised nationally and practically never get mention on the marquee or lobby display or billboards.

Identification is natural with "known" actors and actresses. For this reason promotion and sales are based on "star values." But it is no truer that the shorts have missed the stars than that the stars have missed the shorts; the regret is mutual.

The two efforts of major distributors to restrict the rentals of their photoplays to single feature programs through contracts were abortive; the court dissented. The prospective "consent degree" may help the situation through greater latitude of exhibitor selection based on trade showings in advance of sale. But the millenium, for public and industry alike, will come when whole programs are built in the studio, tried and proved in test theatres, and released only when they obtain body warmth on the infallable thermometer of entertainment, the box office. Then shall it be known that 600 good feature stories a year are "not in the wood"; short subjects will have come into their own; double-billing will be a memory.

A Few SHORT Words by

DICK PITTS, Motion Picture Editor of the Charlotte Observer, Charlotte, N. C.

IF Hollywood has an unexplored field of cinematic endeavor, it is the short subject. Since the early pioneers of the silent era deserted the field, what with the advent of sound, it has become an almost impenetrable wilderness. Now it's a no-man's land, or the industry's problem child. It should be considered neither, but rather something that has been pitifully neglected — for progress in short subjects has not been parallel with progress in other fields of film making.

Half-hearted attempts have been made to conquer this field, but none have been successful. It wasn't until recently that contemporary explorers — Walt Disney, Carey Wilson, Pete Smith, Robert Benchley, John Nesbitt, and others — made any real progress. Yet, I cannot help but feel that they have only scratched the surface.

Having been a short subject fan since the days of Mack Sennett, Charlie Chaplin, Harold Lloyd, Larry Simon, Fatty Arbuckle, and the like, it was with no little regret that I watched the short fade almost completely from the screen. And for a number of years I searched the screen for some indication of a comeback. Finally a new element appeared among the mediocre one- and two-reelers, proving that not all Hollywood had forsaken its first-born.

To me, the most encouraging progress made by the industry during the last few years has been the advancement of the short subject. Sound, photography, technicolor, and production in general have made giant strides forward, but the poor short has lagged behind. It became just something to throw on the screen for several minutes to fill out a program. Hollywood didn't think much of them and neither did the public.

Depression and cut-throat competition led to double-features, which to this writer are the worst possible curse. The double-feature plague has not spread into this part of the country, thank God. Comparatively few theaters throughout the South have succumbed. Then came the life-saving attention, chiefly by M-G-M, to the short subject. Metro gave the short some of the production that makes its feature-lengths famous. It made the short a valuable product instead of a haphazard by-product. Competition forced other studios to perk up and explore the field.

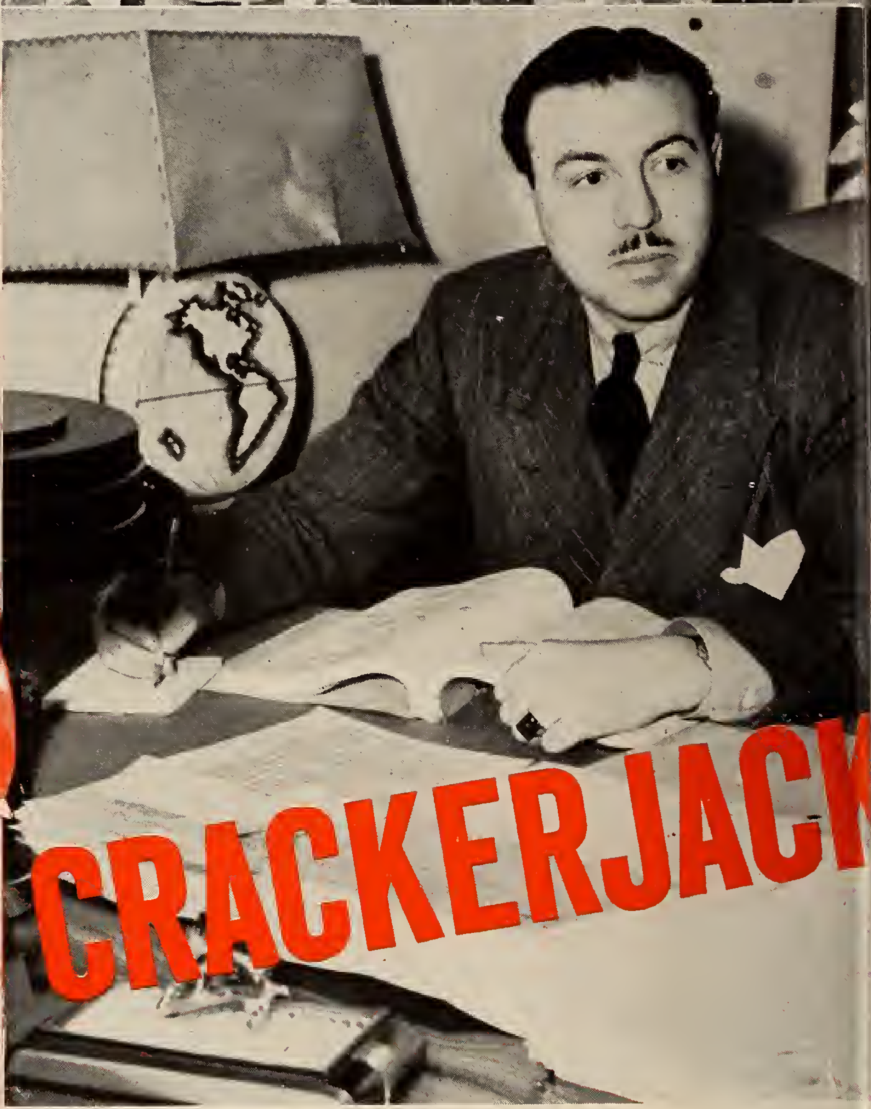
Contemporary explorers, however, have yet to realize and to utilize the full possibilities of the short subject. But they're headed in the right direction, some of them. Unfortunately, no yardstick has been found with which to measure accurately the true merits of the short. Still, I'm certain that the public is appreciative of the recent efforts to make it worthwhile as screen entertainment.

Apparently the migration to the short subject field is well under way. But there'll be no bonanzas until Hollywood discovers the solution to the short's greatest handicap—the fact that the short subject does not sell tickets.

When studios find a method by which the short can line 'em up at the box office—the cinema barons can stand up on their hind legs and yell "Today, I am a man!"—and the double-feature virus will fade faster than you can say "Good riddance."

And if I knew how that could be accomplished, I wouldn't wait for Hollywood to beat a path to my door. I'd quit pounding this noiseless sausage-grinder for a living and hie me to the West Coast and become a cinema baron.

***THE CHERTOKS AT HOME:* Mr. and Mrs. Chertok delight in reading the Sunday funny sheets to their three children, Vivian, left, Billy and Barbara**



CRACKERJACK

Jack Chertok makes more pictures than any other producer in Hollywood, yet the chances are that you have never heard of him. In fact, you have never heard of any Hollywood hero whom so many people have never heard of. That's because there's only one like him; because, for instance, he doesn't even put his name on his own pictures.

And Jack — everyone calls him that, including the office boys — is a Hollywood hero, but a real one. Even in a town where miracle men are a dime a dozen, they cannot help but marvel at a man who can produce pictures at the phenomenal rate of one a week, every week in the year, and still have time to live up to his reputation as one of the nicest guys who ever said a kind word to a press agent.

Jack may refuse to consider himself a big shot but as a producer of Metro-Goldwyn-Mayer's short subjects at least we can say that he has the biggest little job in the film capital. And not because he makes so many pictures but because he makes so many good ones. The fact is, he has made them so good that they have made Jack something of a white hope in Hollywood. For industry wise men are beginning to look to his little short subjects for the solution to their long persistent perplexity, the double feature, which continues to plague the movie houses.

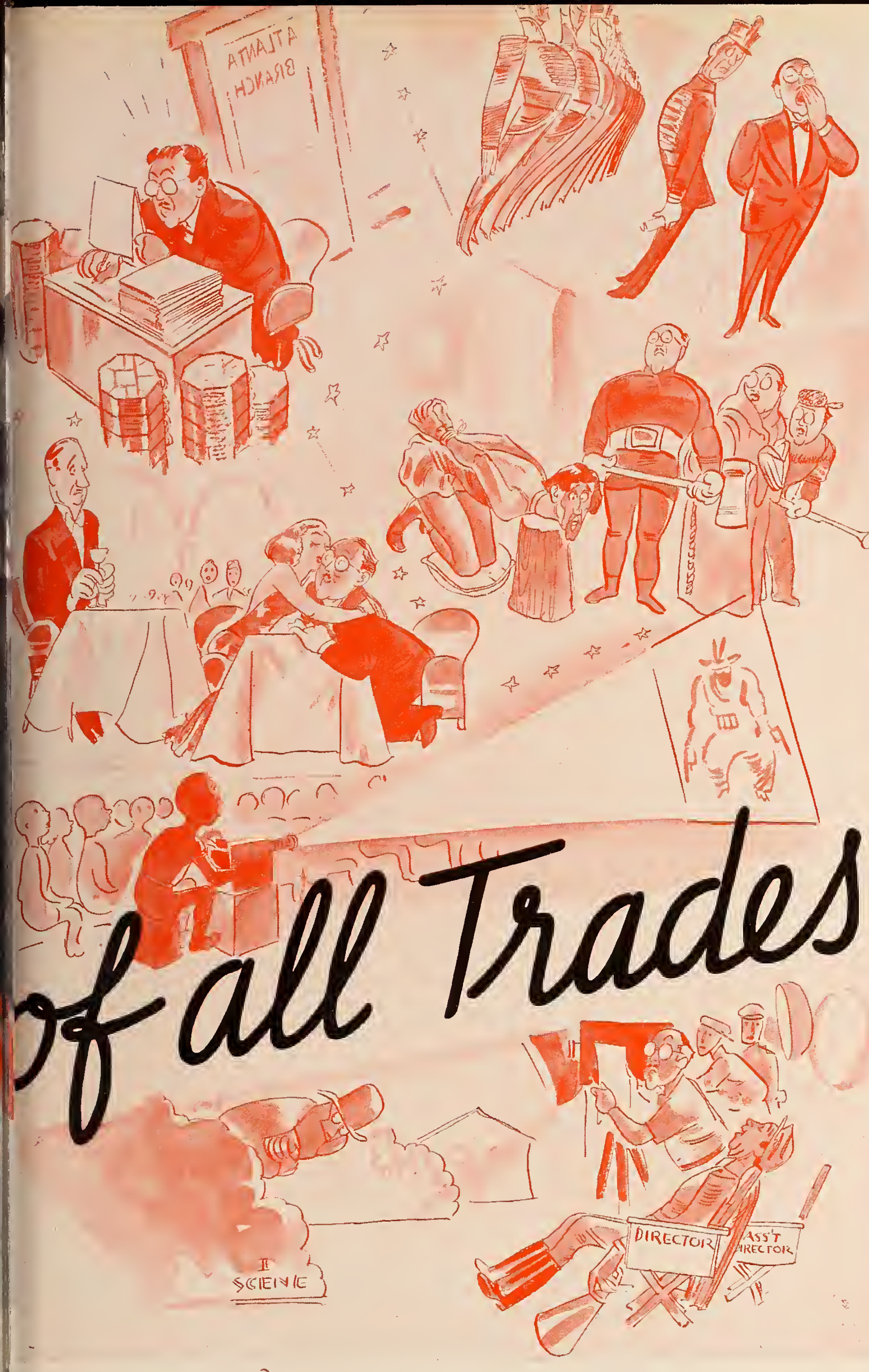
Yet when Louis B. Mayer proudly introduced this young colossus of the single-reelers to an expectant audience at an important company sales convention, Jack's only response was the simple statement, "I think I am better qualified to listen than to speak." He is that modest.

Sometimes people make the mistake of confusing his modesty with timidity but when the occasion demands, Jack is quick to demonstrate that there is no Milquetoast in his makeup. There was that time when he was lunching with Robert Benchley in New York's ultra-sophisticated 21 Club. Benchley, the sly one, somehow got Jack to take his bet that he couldn't strike up an acquaintance with a strange woman who was sitting alone at another table. Jack did the job so well that he had the dame on his trail for days. And the poor guy had only wanted to start a conversation.

It's always been like that with Jack. Little things have always had an annoying way of turning into big things, especially jobs. Never once has he asked for a big job, never has he wanted one but it seems they're always creeping up on him. Perhaps that's because Jack has made a specialty of doing little jobs in a big way. Anyway you look at it, Jack's case history serves to prove that modesty is the best policy, even in Hollywood.

Jack's theatrical career really began at the tender age of ten when, at the turn of the twenties, he put on magic lantern shows in the back yard of his home in Atlanta, Ga. When the time came he headed for New York and his first thought, logically enough, was to become an actor. He wanted to learn so he chose to start under one of the masters, Max Reinhardt, in his production of "The Miracle." He played three minor parts, a monk, a huntsman and an assistant executioner. Then came an offer of a much bigger part, a speaking part, in a play called "My Son." It was an opportunity any young actor should have jumped at, but not our Jack. He had observed that most of the actors, even the good ones, did a lot of talking about the movies. Among the old timers there was talk too about how the movies would eventually ruin the legitimate stage. If they thought so, that was reason enough for Jack why the movies should be investigated.

He would take a small job where he could observe this movie business at close range. So back to Atlanta came Jack and in no time he was assistant manager of Loew's Grand Theatre. But soon he found himself more interested in what was happening



# of all Trades

on the screen than in the mechanics of theatre operation. People came — or stayed away — from a picture theatre only because of the picture and for no other reason, he discovered. That was when he pulled up stakes again.

The quickest, certainly the closest job in picture business at the moment was at M-G-M's Atlanta exchange over on Luckie Street. Jack had been plodding along at his clerical duties only about a month when the branch manager thought he should be promoted to the bookers desk. But Jack didn't think so. He had been there long enough to learn that this end of the business was purely routine, that the creative side of picture making was all in Hollywood. Jack was gone with the wind.

Jack landed at the Metro studio as an embryo script clerk. Then he became a full-fledged script clerk and he was well satisfied for he had picked the best possible job for observing the whole process of picture production. But it wasn't long until he came to be regarded as one of the best script clerks on the lot, leaving him no more time to observe. Result: Jack started all over as an assistant director.

He liked this job too because it gave him many opportunities to broaden his perspective. That is, until he got too good at it and they began to threaten him with a directorial chair. But Jack fooled them again, he went to work in the music department.

He didn't know anything about music but that was the time when film musicals first began to flourish so he thought he had better learn. For a while he was unit manager of the Studio dance directors, then Martin Broones, head of the music department wanted an assistant, and, of course, wanted Jack. Suddenly Broones resigned and before Jack had time to think they had fastened the job on him.

It took Jack five restless years to think his way out of that one. That was when he began thinking about shorts. Nobody else ever thought much about them which, he reasoned, was precisely the trouble with shorts.

So Jack back-tracked again to become an assistant shorts producer. He had decided that the way to make shorts important was to make important shorts. Which meant that they could no longer be ground out like so many sausages. At first he decreed that every short should have an idea. Then, as his courage grew, he went further and insisted that each one have a story, whether fictional or factual, just like in features. Also, he demanded for his little pictures the full technical facilities and resources of the big Metro studio. Since nobody cared much about shorts they let Jack have his fun. Which was a big break for all of us because it is he that we have to thank for our deliverance from the endless monotony of those deadly dance band shorts — those pathetically unfunny slapstick "comedies."

That Jack's short theories would prove successful was just as inevitable as was his succession to the short subjects producer's throne at Metro. Today his department has come to be virtually a studio within a studio with its own separate staff of more than fifty writers, directors, cutters, production and unit supervisors, short subjects specialists all.

Jack spends long hours on his shorts job, twelve to fourteen hours a day is his average. Which is understandable when it is realized that under his producing standards, it takes three short ideas for every one selected, each short requires an average of eight weeks preparation and research and 10,000 feet of film is shot in order to get a one-thousand foot, ten-minute picture.

Yet Jack has not been too busy to marry and produce three little short subjects of his own — Barbara, Billy and Vivian. Also, he has had time to raise a moustache, to be always a good listener, and to visit his dentist regularly twice a year. His teeth, incidentally, are probably the most perfect in Hollywood, which is perhaps one reason why he wears a perpetual smile. Or is it because he's already thought of another job where he can start at the bottom again? One thing is certain; whatever he does, we can be sure that Jack will be a crackerjack.

The Happiest Man on Earth

Here is a frankly experimental idea in which the short subject, for the first time, taps a new and unexplored literary treasure trove—the short story. A truly unusual short, it is presented here in unusual fashio —an exact reproduction of the shooting script. ED

The O. Henry Memorial Award-Winning Short Story becomes one reel of startling screen realism . . . a story of courage . . . a drama of dynamite . . . which ranks as the biggest little picture in Hollywood history!

1 FADE IN:
EXTERIOR: Oklahoma Landscape—Long Shot

Over roof tops, we glimpse a distant oil field. From the center of the screen we bring swiftly forward the word

OKLAHOMA

Then, below it

TIME: The Present

DISSOLVE TO:

2 INTERIOR: An Office—Day

This is plainly the headquarters of a small concern connected with the oil drilling industry. Window blinds are drawn against the heat of the day. A screen door opens on a narrow stoop and, beyond it, a fine-gravelled yard. Behind the worn pine counter a plump, rather motherly-looking woman of forty is busy at a typewriter. She is Mildred Waite, a widow, secretary to Tom Brackett, manager of the Acme Drillers' Supply Co. Just beyond the end of the counter is the door to Brackett's office. It is closed, but his voice can be heard faintly in conversation.

Footsteps approach on the gravel outside, then a man appears at the door. Before coming in, he pauses to dust himself off and flatten his hair down with his hands. Entering, he presents a face and bearing far too old for his thirty years. Jess Fulton has plainly had a hard time of it. His threadbare and dusty dark suit, cheap chain store shirt, wilted hat and broken oxfords are all eloquent of poverty. In addition, their condition declares that Jess has traveled far—and hard. But although here at last, he can't relax—not yet. At the creaking of the screen door, Milly acknowledges his entrance with her eyes but goes on with her typing.

MILLY: Kinda warm out.

JESS: Sure is. Is Tom—that is, is Mr. Brackett in?

Two things are apparent. He hasn't been here before. But he knows—or once knew—Tom Brackett intimately. Milly strives not to let her eyes dwell on his scarecrow appearance.

She nods in the direction of Brackett's office.

MILLY: He's busy right now.

Then the office door opens. A man—a truck driver comes out, followed by Brackett, who glances briefly at Jess, decides he doesn't know him, continues with his business with the driver, who is going out.

TOM: You'll have to get started right after sundown Ed. But take it easy. Don't take any chances. That load's worth a lot of money.

The last comes with a note of uncalled-for gruffness. Tom is a heavy, paunchy man of forty-five—in his shirtsleeves and perspiring. He has rather small, clear blue eyes, and his features are pronounced and forceful. Altogether, he looks the solid, decent, capable business man and Commander of the local American Legion Post that he is.

As the driver leaves, Tom's eyes again go to Jess, perhaps drawn to him by the latter's rather embarrassed half-smile. Once more Tom fails to place Jess. He is about to turn back into his office when Jess steps forward.

JESS: Hello, Tom.

Now that Tom puts his mind on it, his eyes suddenly widen.

TOM *(incredulously)*: Why, it's Jess Fulton! How are you, Jess! Why— *(he grabs Jess's hand and pumps it vigorously in gruff good will)*—Why, I hardly recognized you! *(to Milly)* My brother-in-law, Milly—from Kansas City!

MILLY *(surprised)*: How do you do.

Tom's burst of heartiness is his apology for having been deceived by Jess' run-down appearance—and, even more, for having so obviously noticed it. Pumping the lean hand in his grasp, he urges Jess into the office.

TOM: Come in, Jess! Good Lord . . . It's a long time . . .

3 INTERIOR: Brackett's Office—Day

CUT TO.

The furnishings are mission oak—veneer—and show signs of hard usage.

Jess is warmed, but self-conscious and overcome by Tom's bluff affability.

JESS: About five years, I guess.

TOM: Here, take a seat! Say, I'm glad to see you! Only you looked so peaked I— *(whatever he says seems to be the wrong thing—he leaps to safe ground)* Tell me, how's Ella?

Jess sits down.

JESS: Pretty good, Tom. She said to give you her best.

Tom slides into his creaky desk chair.

TOM: And the kids?

JESS: They're fine. The young one has to wear a brace, you know. But he's smart. Draws pictures all the time, things like that.

TOM: Yeah? That's fine.

For all his heartiness, and Jess trying to rise to it, Tom realizes that it is no go. Suddenly he tilts forward, puts a hand on Jess's knee.

TOM: Ella didn't tell me things were so bad for you, Jess. I—I might have helped.

JESS *(embarassed)*: I—I guess you've been having your troubles, too, haven't you?

TOM *(soberly)*: Yes, I have. *(his face is suddenly dark)* You know I lost my hardware shop.

JESS: Yes, you wrote us.

TOM *(almost surprised)*: I did? *(he broods bitterly over his loss)* It wasn't worth much, I guess. It was running down hill for three years. I guess I just wanted it because it was mine. *(he laughs bitterly, rather pointlessly before getting back to earth)* But tell me about yourself. What happened to the job you had?

JESS: Well, I—*(suddendly, from the inner compulsion that has brought him here)* Look, Tom—let's let that wait. I—I've got something on my mind. That's why I'm here.

TOM: It ain't you and Ella?

JESS: No—!

He puts the idea away as if this were the remotest thought on earth. Tom is relieved.

JESS: Tom, you've—you've got to help me.

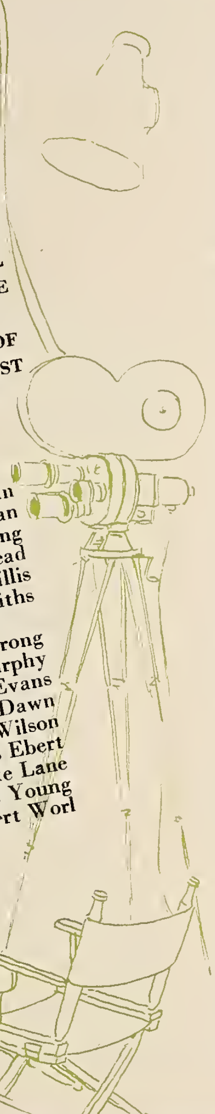
TOM: Why, sure—*(this he had expected, but he squirms wanting to make himself utterly clear)* Sure, I'll be glad to, Jess. But I can't do much. You know I only get

CAST

JESS FULTON . . .	PAUL KELLY
TOM BRACKETT .	VICTOR KILLIAN
MILDRED WAITE	BARBARA BEDFORD

CREDITS

oduced by . .	JACK CHERTOK
sociate Producer	RICHARD GOLDSTONE
irector . . .	DAVID MILLER
riginal Story by	ALBERT MALTZ
creen Adaptation .	KARL KAMB
Photographed by . .	PAUL VOGEL
Art Director . .	RICHARD DUCE
Music Director	DANIEL AMPHITHEATROF
Film Editor	AL AKST
Production Manager	Jack Gertsman
Assistant Director .	Sid Sidman
Still Cameraman	Frank Bjerring
Second Cameraman	Kyme Mead
Set Dressers . . .	Ed Willis Mildred Griffiths
Assistant Cameraman	William Strong
Casting . . .	Leonard Murphy
Script Clerk . .	Richard Evans
Makeup	Jack Dawn
Sound Mixer . . .	Art Wilson
Sound Stage Man .	Les Ebert
Grip	Duke Lane
Props	George Young
Gaffer	Robert Worl



thirty-five a week here—and I'm darned glad to get it.

JESS *(quickly)*: I know you can't help us with money. I want a job, Tom.

To Tom, this makes it even worse.

TOM: Well, I don't know, Jess. I've got my Legion friends here, of course—but it's an awful slack season. I—I don't know.

JESS: That isn't what I mean. I want a job here, working for you.

TOM *(stopped)*: I see.

Jess continues, with almost a note of reproach in his voice.

JESS: I met one of your drivers. He came out to the house. He said you *always* need men.

TOM: I hope you didn't come all the way from Kansas City—

JESS: Sure I did. What else could I do? The minute he told me I started right out. Hitch hiking. He said he made as much as six hundred dollars some months, for half a month's work. Is that right?

The last is uttered as if Jess can hardly credit it—but it must be true.

TOM *(soberly)*: You should have dropped me a line, Jess.

JESS *(excited)*: I was afraid to. I was afraid you'd say 'no'.

TOM *(quietly)*: I've got to say 'no' anyway, Jess.

This is flat, final. Jess is floored.

JESS: —But why? I—

TOM: Who was this man, Jess?

JESS: Forest. Forest, I think.

TOM: Forrester. Man about my size?

JESS: Yeah. He wasn't a phoney, was he?

Tom shakes his head.

TOM: No, he wasn't a phoney.

JESS *(bewildered)*: Then why—? I don't understand, Tom. You mean there ain't no jobs?

Tom's response is level with implication.

TOM: Sure there's jobs. There's even Forrester's job, if you want it.

JESS *(amazed)*: He quit?

TOM: He's dead.

JESS: Oh.

TOM: On the job. Last night, if you want to know.

JESS: —I see. Too bad. *(with determination)*—But I still want a job, Tom.

TOM: Nothing doing. You don't know what it is.

JESS: Certainly I do. It's driving a dynamite truck. Forrester told me about it. He—

TOM: Listen.

JESS: I've handled dynamite, Tom. I've been around oil wells . . .

TOM: This ain't dynamite. It's nitroglycerine. Soup! You just have to look at it, see—and it blows up. You just cough loud and it goes off.

JESS *(arguing)*: I know how to handle a truck. I'll drive slow.

TOM: I suppose you think Forrester didn't.

JESS *(rapidly)*: Forrester said he was getting a dollar a mile, Tom. Five to six hundred dollars a month.

TOM: That's right. But he didn't tell you the rest of it. Suppose you run over a rock that your headlights don't pick up, like he did. You drive at night, see, and you take the back roads. Suppose you get a blowout. Or get something in your eye, so the wheel twists and you jar the truck *(his voice rises)* We can't ask Forrester what happened to him. There's no truck. There's no corpse. Nothing. Not even a fingernail. All we know is, a driver don't come in on schedule. Then we wait to hear from the police. You know what happened last night? Something went wrong on a bridge. Maybe Forrester was nervous and brushed the side with his fender. Maybe anything! Only there's no bridge any more. No truck. No Forrester. Do you understand now? That's what you get with your damn dollar a mile.

Jess stares at the opposite wall, his eyes blank with thought. A window blind flaps irritatingly. Tom fixes it.

JESS *(presently)*: It's no use trying to scare me, Tom. You've told me now. Now you've got to be good and give me the job.

TOM: No. Now shut up.

JESS: Listen, Tom. You just don't understand. I've got to have it. Just look at me. Don't that tell you enough? With that much money, I—

His all too obvious poverty and emaciation are eloquent, but not eloquent enough. Tom hits his desk with the flat of his hand—hard.

TOM *(ranting)*: I said 'no'! Every year there's one out of five drivers gets killed. That's the average. What's worth that?

JESS *(ranting too)*: What's worth anything? We're starving at home, Tom. They ain't put us back on relief yet.

TOM *(violently)*: Then you should have told me. *(harshly with emotion)* It's your own fault. A man has no right to have false pride when his family ain't eating. I'll borrow some money and we'll telegraph it to Ella. Then you go home and get back on relief.

JESS *(suddenly quiet)*: And then what?

(continued on page 12)

PENNY to the RESCUE

Here's an epic problem with an epicurean solution..Pete Smith presents Prudence Penny, famous home economist, who shows how a marriage growing cold can be saved on a kitchen range.

HERE'S some advice for married men. If you must argue with your wife never, in spite of the provocation, suggest that you could do the housework and cook a meal with the greatest of ease — and without all that grumbling and complaining. Because sooner or later a challenge is sure to be issued and accepted — and then what?

Well, what happens after that would make a movie. In fact it has. This is the situation in Pete Smith's latest Specialty for Metro-Goldwyn-Mayer titled "Penny To The Rescue," featuring that wizard of the kitchen Prudence Penny, home economics expert of the *Los Angeles Examiner* and a handy person to have around any kitchen.

It seems that Sally Payne, portraying "Mrs." and Billy Newell in the role of "Mr." have sharply divided opinions as to the social desirability of the members of Billy's poker club. And when he informs her that he's invited the bunch over for dinner, she, being a modern sort of girl, instead of running home to mother, runs off to play golf.

So there's Billy, with a cook book in one hand and a prayer book in the other setting out to fix the meal himself. Thumbing through the pages of the cook book he discovers that steaks that are hung will be more tender, whereupon he hangs the meat on a nail in the pantry while the family canine esoterically licks his chops.

The next thing he tries is a shaved-cocoanut cake. With an electric razor, Billy shaves off all the cocoanut "moss," then picks up a hammer to crack the thing open. But as he gives the cocoanut a healthy sock, it pops out of his hand and strikes the dog, standing nearby, on the head.

Next, hubby tries his hand at fixing the avocado salad. He finally manages to remove the skin from the fruit, but as he tries to split it to remove the seed the fruit crushes between his fingers.

Now Billy tries to follow the recipe for the cocoanut cake. Instead of adding one teaspoonful of baking soda, he just sprinkles it abundantly into the liquid batter he is whipping up. When he starts to add baking powder, hubby notices the dog shaking its head "no," and for an instant, Billy wonders if he is really doing right — but then he figures the dog doesn't know anything about it — so goes right on adding two extra teaspoonfuls to make the cake extra good.

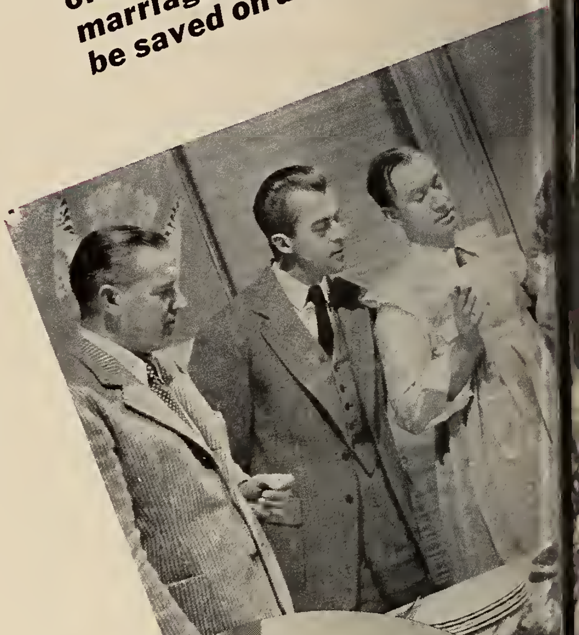
As it has a way of doing, time passes and Billy goes to the oven to see how his cake is getting along. When he pulls it out of the oven, it towers high and continues to rise higher and higher and as Billy leans closer to observe it, it explodes in his face.

Just when things look blackest, in pops Prudence Penny to take the situation in hand. After cleaning up the mess Billy has made she starts preparing the dinner.

First, Prudence takes two cans of condensed milk and places them in a pot of boiling water. With the remaining avocado, she prepares a cocktail sauce by mashing the avocado with mayonnaise, chili sauce and Worcestershire sauce. Now she takes the cocktail sauce and puts it into an egg plant, which has already been scooped out. She takes shrimps, inserts toothpicks and sticks them into the egg plant.

Next, to avoid tears in slicing onions, Prudence places the onion beneath water as she slices it. She then sprinkles the onions with sugar, then covers them with vinegar. And as for cracking a cocoanut open, Prudence has a scheme for them. She drains the milk, then places the cocoanut in a dish and places it in the oven, just below the fire. She leaves it here for a few moments, then she taps the cocoanut gently with a kitchen hammer, and the shell breaks away from the meat easily.

Prudence slices and washes the potatoes, but dries them with a towel before putting



ver had the pan catch fire when ou dropped in potatoes for French rying? It won't happen, advises amous home economist Prudence enny, if spuds are dried first.

In a new Pete Smith Specialty Miss Penny offers many other hints for harassed housewives. For instance, to save wear and tear on the eyes, peel your onions under water.

Titled "Penny To The Rescue," the one-reeler offers many other "homely" suggestions. Spaghetti can be prevented from boiling over by spreading oil around top of pan.

The problem of cracking cocoanu is solved by Miss Penny in the Metr Goldwyn-Mayer short. The nut is p in the oven for twenty minutes. Th a tap with a hammer pops it ope

ile making a short featuring Pru- nce Penny, famous home econ- ist, M-G-M's Pete Smith picked a few pointers and here shows tty Ann Morris what he learned.

It's a new dessert. After a can of condensed milk is boiled in water for several hours it is taken out and chilled in ice. Meanwhile, cinnamon toast is being prepared.

When the milk is cold it is removed from the can and now looks like jelled caramel. This is sliced and put on the toast. Next comes a thick layer of whipped cream.

The novel dessert is topped off with cocoanut shavings. This is only one of the "kitchen hints" to be found in "Penny To The Rescue." It is a Metro-Goldwyn-Mayer short subject.

them into the hot fat, which prevents the splattering of grease. But with this, the guests start to arrive, and poor hubby is worried that he won't have anything to give them, even with Prudence helping him.

But now Prudence asks for the steak. Billy can't even remember where he put it — but suddenly he remembers hanging it in the pantry. However, when the two come in, they find the dog already has taken care of it. Quickly, Prudence goes to the icebox and the only thing she can find is some food for the dog — ground round steak. Putting it in a bowl, she adds onions, sliced very fine and then stirs in a cup of milk. She adds two eggs, salt and pepper and thinly sliced potatoes, mixing them well with the meat. Pete explains that meat balls need starch, which is usually done with bread crumbs, but because of the lack of time, Prudence uses the potatoes. Next, an ice cream scooper forms perfect meat balls, as Prudence places them in a pan to fry. Prudence also cooks some spaghetti as the meat balls are frying. As to her vegetables, she cooks them in a contraption called a pressure cooker, which takes exacly one minute and a half to complete the job.

By now the condensed milk is ready, so Prudence opens the cans and out comes the milk in a brown, delicious-looking jello formation. Prudence adds slices of this on toast already covered with butter and cinnamon. Over this, Prudence spreads cocoanut shavings, plus a little whipped cream.

The food is put on the table, and Billy invites the boys in: It's no wonder the boys are flabbergasted at this beautiful job of cooking. But just then wifey comes in and sees the table. She looks at hubby with admiration, and tells him she didn't think he could do it — that is, until she sees Prudence — then she gets the idea! Promptly, she goes for her straw hat, gives it to Billy and he has to eat it as Sally, Prudence and all the others enjoy a delicious meal . . . which ends the one-reeler.

Will Jason, who directed the last Prudence Penny short, "Penny's Picnic," also directed this Technicolor short, which marks the fourth in the series. E. Maurice Adler wrote the screenplay.

EXPLOITATION

★ ★ ★

THREE previous Prudence Penny pictures have established these films as absolute tops in exploitability. "Penny To The Rescue" will be no exception.

Concentrate on your newspapers. There may not be a Prudence Penny syndicated column in your locality but your papers certainly have some person doing a similar column. Papers can be persuaded to take advantage of the increased interest in kitchen suggestions your film will create by running a series of tieup promotional ads. If their cooperation is important, you might agree to plug the paper's cooking page in a one-frame screen announcement at the end of your film.

The picture strips reproduced on these pages are available in mat form *gratis* at your M-G-M Exchange. Just show them to your food page editor. They will sell themselves.

Another idea for your newspapers is a contest for housewives. Almost every woman knows some original recipé which, in many cases, has been handed down from mother to daughter for several generations. Get housewives to send them in. You might offer guest tickets to those whose recipés are published and a grand prize, promoted on the basis of the publicity it will receive, can be awarded for the most novel one.

Your newspaper might also sponsor a cooking competition among domestic science classes of your public schools, with the paper's home economics editor as judge. The winning class might stage a public demonstration of their skill by making sample goodies in your theatre lobby or in a department store during you engagement. Merchants will supply all needed foodstuffs and cooking equipment and they will run newspaper ads to announce the event in the bargain.

Since "Penny To The Rescue" deals with the problem of men in the kitchen it would be appropriate to arrange a cooking competition among the local male gentry. Why not have your newspaper and a store which sells stoves and other household appliances sponsor such a contest. Finals could be judged by the towns leading chefs, and the winner might be awarded his prize on the stage of your theatre. This stunt should be an amusing buildup for your picture.

A booklet of special publicity stories has already been sent to all newspapers using the Prudence Penny syndicated column. This special publicity aid is also obtainable, without charge, by addressing a request directly to M-G-M SHORTSTORY, 1540 Broadway, New York City.

Also available at M-G-M exchanges is a special exploitation set of seven tieup stills, six of them illustrating various products used in the film; the seventh has to do with the Prudence Penny cook book published by Prentice-Hall, Inc., which is now on sale in book and department stores throughout the country. Extracts of the book may be quoted, with proper credit, of course, for newspaper stories. It also provides many coop ad and window tieup opportunities and will serve ideally for prize awards in various local contests. The other six stills are made to order for tieups with Golden Age Spaghetti, Crisco, Servel Electrolux, Morton's Salt, Carnation Milk and Roper Gas Range.

SHORT NOTICE!

In "Penny To The Rescue," as in previous Prudence Penny releases, the noted home economist uses an all-Gas kitchen. As we go to press, the American Gas Association is planning to send special tieup newspaper ads to all member-companies. Remember to check with your local Gas Company!

The Happiest Man on Earth

(continued from page 9)

TOM *(exploding)*: Then wait! You're no old man. Sometime you'll get a job.

Jess shakes his head, gets up.

JESS: No—I used to believe that. But not any more. I ain't getting a job no more than you're getting your hardware store back. Linotyping is skilled work, Tom. I'm rusty. The only work I've had is pick and shovel.

TOM: All right, what's the matter with pick and shovel?

JESS *(quietly)*: There ain't any. That's all.

TOM: I won't do it. You've got to think about Ella.

JESS: I *am* thinking about her. *(he drops a hand on Tom's sleeve, talks quietly, almost from reverie)* That's what decided me, Tom. The night Forrester was out at the house I looked at Ella like I'd seen her for the first time. *She ain't pretty no more, Tom!*

Tom gets up, turns his back, but Jess is after him, breathing deep and hard.

JESS: Ella used to be like a little doll, or something—remember? I couldn't walk down the street without somebody turning to look at her. She ain't twenty-nine yet, Tom, and she ain't pretty no more.

Dropping into his chair, Tom stares at the floor between his knees.

JESS *(going on)*: I've been a failure, Tom. I ain't done right for her.

TOM *(dully)*: You're no failure, no more than me—or lots of other people.

JESS: I've got to lift my head up, Tom. I can't keep looking at my little boy's legs and tell myself if I had a job he wouldn't walk like that. Every time he walks he says to me, 'I got soft bones from the rickets and you give it to me because you didn't feed me right.' You think I'm going to sit there and watch him like that another six years.

TOM *(exploding)*: So what if you do? It's better than getting killed, isn't it?

JESS: Maybe I won't. I've got to have some luck sometime.

TOM: That's what they all think.

JESS: Okay, then I get killed. But meanwhile, I get something, don't I. I can buy a pair of shoes . . . *(shoved forward, his broken oxfords are eloquent demonstration of his intolerable situation)* I can buy a suit that don't say 'Relief' by the way it fits. I can smoke cigarettes. I can buy some candy for the kids. I can eat some myself. Yes, I want to eat some candy. I want a glass of beer once a day. I want Ella dressed up. I want her to eat meat three times a week, four maybe. I want to take my family to the movies . . .

That Tom is glaring at him, convinced that he is crazy, makes no difference. More quietly but with even greater intensity, Jess goes on.

JESS: Listen, Tom. I got it all figured out. On six hundred a month, look what I can do. I can send the boy to a good doctor. I can save. If I only last three months, look how much it is—a thousand dollars. More, maybe. And maybe I'll last longer. Maybe a couple of years. I can fix Ella up for life!

TOM *(caustically)*: Yeah! And how do you think she's going to feel, with you on a job like that.

JESS *(excitedly)*: I got that figured out, too. She don't know, see? I tell her I make only forty. You put the rest in a bank account for her, Tom.

TOM: Oh, shut up and sit down.

JESS: You can't get rid of me, Tom. You've *got* to give it to me. I'm going to stay right here and argue until you do.

TOM: You're wasting your breath.

JESS: Lord, Tom—I'm going to be happy, and *proud* of myself for the first time in seven years!

TOM: You'll be happy all right. Every minute, waking and sleeping you'll be wondering if tomorrow you'll be dead.

JESS: I'll be happy. *(he looks at Tom, who can't meet his eyes, lays a hand on his arm)*—Tom!

TOM *(pulling away)*: No! *(but he reads the triumph already on Jess's face, fights it as long as he can. Then suddenly he gives up)* All right. You win, Jess. But God help me. *(with weary resignation)* If you're ready, you can drive tonight.

Embarrassed, he turns away from Jess, who has started swallowing without being able to speak. A tear dribbles foolishly down his cheek. Suppressing his own emotion, Tom's voice becomes gruff—gravely.

TOM: I'll send a wire to Ella. I'll tell her you got a job, and you'll send her fare in a couple of days. You'll have some money then—that is, if you last the week out, you jackass!

Jess manages a nod.

TOM: Be back here at six o'clock. Here's some money. Eat a good meal.

JESS: Thanks.

Wiping his eyes, smiling, he turns to leave like some grinning somnambulist.

TOM *(after him)*: Wait a minute. *(he scribbles, tears the sheet off the pad, goes to Jess with it)* Here's my address . . . *(as they exit)* Take any car going that way. Ask the conductor where to get off. Take a bath and get some sleep . . .

CUT TO:

4 INTERIOR: An Office—Day

The pebbles in Tom's voice causes Milly to stare at the pair in wonderment. Jess, for emotion, doesn't see her at all.

JESS: Thanks. Thanks, Tom.

His gaunt face is radiant as he goes to the door, stops. And Milly, looking from Jess to Tom, is instantly aware of what has happened. Her quick look of accusation at Tom, and his flash of response, instantly confirms it.

JESS *(from the door)*: Tom.

TOM: What?

JESS: I—I just want to tell you I'm happy . . .

CUT TO:

5 CLOSEUP—TOM

From self-accusation, he is suddenly flooded with a feeling of pride. Pride in Jess. There, Tom's face says, goes a man!

CUT BACK TO:

6 INTERIOR: An Office—Day

Milly, reacting to Tom, feels it too.

JESS *(triumphantly)*: I guess I'm the happiest man on earth!

He turns quickly and goes out.

CUT TO:

7 CLOSEUP—TOM

TOM: And he thought he was a failure. (This also to be shot without the line)

CUT BACK TO:

8 INTERIOR: An Office—Day

As Tom and Milly go to the screen door to watch Jess leaving—instead of tragedy, we sense only a pronounced realization of triumph between them. Triumph not only for Jess, but for all men.

SHOOTING PAST THEIR HEADS AND THROUGH THE DOOR, we glimpse Jess leaving. He walks buoyantly—he *is* the happiest man on earth.

DISSOLVE TO:

9 CLOSE SHOT—Wheels of Truck—Ext. Night

Over a gravel road, barely skirting rocks and pebbles, it rolls along at a good clip. It misses a fairly large boulder, goes on.

CUT TO:

10 CLOSE SHOT—Jess in Cab of Truck—Night

He is driving carefully, but in full command of himself and of the truck. And he is triumphantly happy.

CUT TO:

11 EXTERIOR: Highway—Night

CAMERA HOLDS on the rear of the truck, its danger signs and warning lights almost filling the screen. Then camera allows the truck to speed away, over a hill and out of the darkening screen.

OVER THE LAST THREE SHOTS IS A RISING TRIUMPHANT MUSICAL SCORE.

FADE OUT:

—The End—

DARK RIVER

Small town gossip is big business now . . . The Passing Parade shows how people's love for idle chatter has created a new advertising media and a potent political weapon.

SCANDAL mongers have long been the scourge of small towns. Their backyard gossiping has been responsible for broken hearts, suicides, yes, and even murders. Theirs is a diabolical weapon, yet in most cases, they never realize its power.

In recent years, however, groups have arisen who know how potent this love people have of talking about one another. is, and they have organized it into a thriving business . . . the whispering campaign.

Now, in his latest Passing Parade short subject for Metro-Goldwyn-Mayer, John Nesbitt tells of a man whose life's ambition was ruined and his personal reputation destroyed through the unknowing cooperation of the very people he tried to help, all as a result of a scientifically organized whispering campaign.

Titled "Dark River," the film tells the story of Anthony Hubbard, who has devoted his life to improving the living conditions of the underprivileged. He has plans for the abolishment of the slum district and the replacement of the filthy firetraps with new, bright, modern homes. Around town there are huge posters boosting his campaign. His following is large, especially in the slums. All that remains before slum clearance begins is the people's affirmative vote on Proposition Number 1.

But there are other forces in the city to whom this civic improvement would be a financial loss. So they get together to defeat the project, and one of their first steps is to plan a "smear campaign."

The scene switches to the offices of the Marty Stevens Enterprises. Here they plan a campaign against Hubbard. The first step is to find something against him. Marty and his associates look through newspaper clippings, credit accounts, income tax returns and every available source of information about Hubbard. All the information is carefully studied — and at last material is found to start the "whispering campaign."

From a publication titled "Hubbard Mercantile News," they find an article which reads: "We've just found out from the accounting department that our friend and employer, Mr. Hubbard, is footing all the bills for his secretary's rest-cure at Lakeside Hot Springs . . . we've got a great boss, Ann!" From this innocent little article, Marty and his gang plan their attack.

First, the "spreaders" get busy, passing the gossip. The scandal grows until finally a newpaper article reads: "What prominent highly respected and 'dearly beloved' civic-minded citizen paid for his pretty secretary's six months vacation! And why? You guess!"

Hubbard is bewildered by this attack — he doesn't know what to make of it. It's an untraceable rumor and denial would be worse than useless.

By now Marty and his gang feel that Hubbard is washed up personally and that the public will believe anything about him and his scheme for the new homes. Word is spread that Hubbard's proposition represents graft and that it's backed by Communists . . . that he's against certain religious groups and that American families will be barred if the proposal goes through.

Finally, the voting day comes and a late newspaper headline reads: "Hubbard Discredited . . . Proposition Number 1 defeated."

In his office, Hubbard sits at his desk, defeated, haggard and worn . . . his life's ambition ruined and his personal reputation gone. In closing, John Nesbitt points out that these slums and disease-breeding places which Hubbard tried to eliminate are just examples of the many things that shall remain unchanged, until the day when man and woman learns to think for himself.

John Burton appears as Hubbard in the one-reeler and Ken Christy portrays Marty Stevens. Basil Wrangell directed from a script by Herman Boxer.

Exploitation ☆ ☆ ☆

EVERYONE likes to gossip but no one likes to admit it. Taking this cue you can work up a good teaser campaign in connection with your showing of "Dark River." Pursuing the "whispering campaign" idea featured in the film, why not spot table cards in tea rooms and luncheonettes with copy to the effect, "If you must gossip get paid paid for. See 'Dark River' etc."

A similar idea would be to place cards in elevators, taverns, etc., reading "Don't believe all you hear in this elevator! etc."

You might even put on an inexpensive whispering campaign yourself. Get two girls to ride in busses, visit ladies rest rooms, tea rooms and other places where women congregate. They should talk in loud voices about men, shopping experiences and the excellence of the program at your theatre. Then, upon leaving they could drop or hand out throwaways explaining their actions and recommending that "Dark River" be seen at your theatre.

RETAIN
MAYOR WHEELOCK
FOR
PR

YO

Only a democracy dares to examine its political processes . . . the Crime Does Not Pay series exposes election racketeering . . . shows how crooked politicians attempt to perpetuate themselves in power.

AN IMPORTANT part of a true democracy is said to be the honesty and secrecy of its election machinery. But practice has shown that even in the greatest democracies only the constant vigilance of the people can prevent crooked politicians from converting an honest election into a complete travesty.

Metro-Goldwyn-Mayer's Crime Does Not Pay series, which in the past has investigated all types of criminal activity, now turns to the election fraud racket to show how criminals, masquerading as patriotic statesmen, maintain themselves in office despite the will of their electorate.

"You, The People" depicts a local election. Frank Carter is candidate for Mayor. Straightforward and honest he warns his followers of the graft and corruption in his city's political set-up. In the midst of his talk, however, the lights are turned off, someone yells "fire!" and before anything can be done about it, the crowd is gone.

Meantime, John Bailey, head man in the campaign for the re-election of Mayor Wheelock, is tickled by the Carter "accident." In his hotel suite, Bailey has called together his cronies. There's work to be done, such as buying votes, influencing election clerks, stuffing ballot boxes — but above all — trying to increase the "stay at home" vote. For every "clean government" voter who doesn't go to the polls, means an extra vote for Wheelock.

Bailey and his boys get their campaign funds from various contractors and jobbers who do business with the city. These companies fork over almost any amount

Bailey asks, because he can expose them, since he's the ringleader who arranges their shady deals with the city. More money is acquired by Bailey's men who make the rounds of the proprietors of small stores and shops. These people have to make donations, or "be put out of business." Word is also spread that there's a little "machine money" backing Carter, so that there won't be any use for anyone's going to the polls.

The City's purchasing department also is the scene of underhand work. Employees are requested to donate a day's pay for the Mayor's funds — or lose their jobs.

Roberts, the supply room superintendent, sends through an order for fifty temporary clerks, but Bill Wright, one of the department attaches, refuses to put the order through, knowing that it's just a gag to dish out more city money to Bailey's election workers. Roberts threatens to fire Bill, but the latter says that's impossible because his job is civil service. Only the Commission can fire him. Cornered, Roberts proceeds to schedule a hearing for Wright before the Commission. As Bill walks out, he's warned by his friend Perkins that Bailey's gang can give him plenty of trouble. Bill, however, thinks they won't do anything because it's too close to election for them to take any chances.

Over the air, Carter pleads for every man to vote — for that's his only chance of winning. A guest speaker on Carter's program is Bill Wright, who arrives at the scene late, beaten and battered. Bill tells his story over the microphone. He says he was assaulted by some of Bailey's hoodlums, but that's nothing compared to what will happen if Wheelock gets in again. Honest jobs and businesses will be ruined and run by racketeers. Yet it doesn't take time, nor money to prevent this, insists Wright. All that's necessary is to vote!

When election day arrives, the stage is set for Wheelock to win. One way is by "chain ballot voting" in which the ballot is marked by the racketeers. Bums are hired for a couple of dollars apiece to turn in these ballots and get others for the gangsters to mark and give to other bums. Another way is by stuffing the boxes with fake ballots. The honest ballots are removed from the various precinct polling places and replaced by these fakes. The ballots are printed by the racketeers because ballot stock cannot be bought. It isn't for sale and the state makes it as carefully as paper money.

Meanwhile, at the City's supply office, Perkins notices a package marked "Ballot Paper — Hold for official printer," being loaded into a truck. He takes the truck's license number and goes to see Bill Wright.

They learn that the truck has been rented out to a certain printing firm. The two proceed to this office, which turns out to be a dingy one-story building, located in an alley. Bill and Perkins get into the printshop through a window and, snooping around, find the ballot form in a press.

Just as Bill inks the press for a proof, a car drives up to the shop and a couple of gangsters get out. Bill manages to peel off a proof and runs for the door as the henchmen enter. Perkins has already started the car and Bill jumps into it and they get under way as the gangsters start shooting from the rear.

The car makes a turn around a corner of the building as Perkins slumps over the wheel — shot to death. As Bill examines his friend, he hears a far-off newsboy shouting Wheelock's re-election.

With his proof of the fake ballot, Bill makes his way to the Attorney General's office where an inspection of the proof is made. Differences between it and the legitimate ballot are discovered by a technician, so the Attorney-General and his men start on their way to the warehouse where the ballots have been stored.

Meantime, however, Bailey has sent his cronies to burn down the warehouse, to destroy any evidence that might be pointed against them. The police, however, beat the racketeers to the punch, for as the crooks set fire to the ballots, policemen are there, ready and waiting to catch them in the act.

Wheelock and Bailey are indicted and face life terms on charges of election fraud, arson and suspicion of murder. The short concludes with the advice that it is every individual's duty to vote in order to protect this government of the people, by the people and for the people.

C. Henry Gordon appears as Bailey, Paul Everton as Wheelock and Byron Shores as Bill Wright. Others in the cast are Matt McHugh, Norman Willis, Dick Rich and Ken Christy.

Roy Rowland directed the 2-reeler from a script by Douglas Foster.

Exploitation ☆ ☆ ☆

"ONLY a democracy dares to examine its political processes." This is the line to use in exploiting "You, the People." Sell it for what it is — an exposé of rotten practices in our election machinery which, while perhaps not widespread, is nevertheless, very much in the American scene at the present time. Stress the angle that no other government would tolerate such a criticism of itself.

There are a number of groups in your town who will be paticularly interested in your film, among them Honest Ballot Associations and civic reform groups. Invite officials from all such organizations to an advance screening. They will advise their followers of your showing. You might also screen the picture for a crusading newspaper.

A novel idea would be to get a newspaper to sponsor a showing for local Democratic and Republican party leaders. It's bound to make humorous copy.

Also in conjunction with a local paper why not arrange to have ballots printed in the paper for a "straw vote" on some current local question. The ballots could be deposited in a box in your lobby and the "official" count could be announced from the stage of your theatre.

A variation of this idea would be to have a voting machine placed in your lobby and let patrons vote on some question, such as the type of pictures they would prefer to see in your theatre.

The title of your film readily lends itself to use in a page of cooperative newspaper ads. Using the line "For the benefit of You, the People" get a group of merchants to announce sales during your showing.

KIDDIE KURE

While doctors all over the country try for years to convince some of their patients that they are not ill at all but are suffering from hypochondria, it takes Metro-Goldwyn-Mayer's Our Gang youngsters just one afternoon to find a clinching argument.

The Gang's latest comedy, "Kiddie Kure," begins with the Gang meeting Dr. Scott who is on his way to visit a patient named Morton. The kids had planned to play baseball on the vacant lot adjacent to the Morton home but when they learn he is ill they decide to go elsewhere.

The doctor, however, assures them that that is not necessary because Mr. Morton isn't really sick, he only thinks he is. He is suffering from hypochondria. This sounds like a horrible disease to the kids and they begin their game only after the doctor reassures them that it is all right.

During the game, Spanky drives the ball through a window of the Morton home. Enraged, Mr. Morton rushes out to grab the culprit. On his way he overhears the doctor suggesting to Mrs. Morton that they adopt some children as a means of getting Mr. Morton's mind off himself.

When the kids come to claim their ball, Morton concocts a plan. He invites the kids to stay for lunch. This pleases Mrs. Morton but she explains that she has to go on an errand and will be unable to have lunch with them.

As soon as his wife leaves, he and the butler start knocking over furniture. His plan is to make the house as disorderly as possible and then blame it on the kids. He believes this will change Mrs. Morton's mind as far as bringing more children into the home is concerned.

The youngsters watch Morton and his butler and conclude that both must be crazy and their first impulse is to escape. But before they can get out Morton notices that Froggy has what he thinks is a bad case of laryngitis. He gives Froggy one of his pills to cure the ailment. The Kids think Morton is trying to poison Froggy and let out a warning yell. During the bedlam, Morton decides to run the kids out of the house.

While the Gang is being ousted, Morton finds one of Alfalfa's twin brothers eating pills by the handful. The doctor has given Morton to understand that the pills are extremely strong and therefore he thinks the lad has poisoned himself. He calls the doctor.

Mr. Morton is distraught. He explains to the doctor that the child has eaten his strongest pills and will probably die. The doctor however assures him that everything will be all right because the pills were only sugar and flavoring — make believe pills for a make believe illness. The doctor then points out to Morton that the Gang has done him some good. Morton confesses that he feels fine and concludes that the doctor's suggestion about adopting some children is a good one because the Gang was able to "cure" him.

Edward Cahn directed from a script by Robert McGowan and Hal Law.

OUR GANG

FIGHTIN' FOOLS

When the Our Gang kids find themselves with a fight on their hands, there's no telling just what's going to happen to them or to their opponents. For instance, in their latest comedy for Metro-Goldwyn-Mayer, "Fightin' Fools," they tear a page from the current war, adapt it to their own use and wage a miniature battle, using "tanks," "big berthas" and other "weapons."

It all starts one day while the Gang is in swimming. Spanky, Mickey, Froggy and Buckwheat are having the time of their young lives in the old swimming hole. Their clothes, which they have hidden in the bushes, are found by their rivals, Slicker and his cronies, who tie them into knots. When the Gang decide to dress they find their clothes too tightly knotted and have to return home in gunny sacks, tree branches and barrels.

For weeks now Slicker and his gang have been tormenting Our Gang with their practical jokes, and the Gang's life has been nothing but misery. They decide it's high time they did something about it, so they challenge Slicker and his bunch to a battle on McGowan's vacant lot that afternoon. This is exactly what Slicker and his Third Street Gang have been waiting for and they accept with pleasure.

The lot now becomes a "battlefield." On one side is the Gang's barn, surrounded by a fence. Inside the enclosure, the Gang have a husky teeter-totter, so constructed as to "catapult" things towards the enemy.

On the opposite end, Slicker and his gang have their barn, surrounded by a fence. Their fighting equipment consists of two "tomato tossers," so built as to throw tomatoes at the enemy.

The first attack is launched by the Gang. Mickey, Leonard and Buckwheat, moving behind a goat-drawn wagon, toss slightly dated vegetables at the enemy. Suddenly the goat goes berserk and runs away, leaving the trio unprotected. They are smeared with a few tomatoes which have been treated with limburger cheese.

The smell is so bad that the Gang are about to give up when Froggy comes to the rescue with a basket of clothespins. Each member sticks one on his nose and the battle continues. With the aid of the "catapult" the gang wrecks the enemy's "tomatoe-tosser" and Slicker and his bunch retreat. Following up their attack, the Gang looses an aerial barrage. They launch balloons carrying pails of over-ripe tomatoes and drop them on the enemy. Slicker is forced to raise the white flag of truce.

The battle now over, the two "armies" meet in the center of the lot where the Gang confers to decide the fate of the losers. After lengthy consultation they arrive at a decision. The losers are to untie the knots in the clothes that Our Gang wore while they were in swimming.

Edward Cahn directed from a script by Hal Law and Robert McGowan. Clyde DeVinna handled the cameras.

GEN
CENTREE

SEA for Yourself

There's something fishy under the sea and Pete Smith's gone down to investigate . . . It's a brand new sport for hardy athletes — spearing fish under water.

A DAY-LONG tussle with a hundred-pound tuna is said to be tops in thrills for amateur fishermen. But compared to a new type of fishing depicted in Pete Smith's latest Specialty for Metro-Goldwyn-Mayer, tuna fishing becomes as unexciting as a game of chess.

In the short, titled "Sea For Yourself," Pete describes the sport of spearing fish under water. He shows three husky men (and you have to be husky for this sport) paddling their outrigger canoe to a spot where the ocean breaks over some outlying rocks. Here they prepare their spears. The head has a sharp point and a broad end and the shaft is put into a spring-type gun that is cocked by hand.

Before entering the water one of the husky lads puts on a mask which has a glass front that he can see through. A portable oxygen tank, strapped to the boy's back serves as the air supply while he is under water.

The camera at this point descends into the water and the boy is seen snagging his first fish. But as he removes his spear a seal whips into the scene and takes the poor fish right out of his hand. But this is one time the seal won't get his meal without a fight. The boy comes to the surface, leaves his spearing equipment in the boat, puts two rubber "paddles" over his feet and dives into the water.

The paddle feet permit faster swimming and soon the boy overtakes the seal and a wrestling match ensues. The slippery sea lion finally manages to break away and flee.

The lads move on to another spot and one of them dives in for an exploration tour. Down he goes until he finds a cave. Ths youth doesn't see a large wing-type fish following him and when he enters the cave the big fish spreads himself across the entrance preventing him from escaping.

In the canoe above the two remaining boys think it's past time for their friend to come up so they grab their equipment, diving masks, spears and knives and dive into the water.

When they see the fish spread across the cave entrance they know what is wrong. But as they advance to attack, a swordfish comes up from behind and attacks them. One youth grabs the fish's bill while the other hangs onto its body and plunges a knife into it just below the gill. Two and three times the diver stabs the swordfish and when they are certain he is quite dead they return to the rescue of their trapped friend.

They spear the fish in front of the cave and swim in to get the "captured" boy. He, meanwhile, has run out of oxygen and his rescuers come upon him just as he is tearing off his mask preparatory to fighting his way through to the surface.

The boys start the journey home and Pete Smith, just to show that fishing isn't the only sport that has heretofore unexplored thrill possibilities, comes upon a water skier being towed by an automobile. The skier, as it turns out, is camera shy and he skies right out of the water onto the beach, then to the road. As the car makes a fast turn the unconventional skier breaks loose, skies over a hay covered hill and lands in a haystack, which, if it were not for a pitchfork imbedded therein, would have been perfectly dandy.

It is with this fond thought in mind that Smith reluctantly says farewell.

Charles Trego photographed and directed the short.

Exploitation ☆ ☆ ☆

SPORTS enthusiasts are always interested in new and strange sports and the sport of spearing fish under water is certainly both new and strange. Get local sporting goods stores to display stills from your picture and announcements of your showing in their windows. An alternative idea would be to have the store display your stills together with conventional fishing equipment, suggesting to patrons that if underwater fishing is impractical for them they can always rely on such-and-such fishing equipment for good results, etc.

Local pet shops and five-and-dime stores can stimulate the sale of fish by tying in with your showing. It can be effectively done by using a variation of the "guess how many beans" idea, only this time let the contest be "Guess how many fish in this bowl." Guest tickets can be awarded to those submitting the closest estimates.

A small aquarium, borrowed from a local pet shop will make an effective lobby display. Interest can be heightened by offering guest tickets to the patrons who can identify a certain number of the various species. Blanks for this purpose should be supplied.

Beautiful BALI

AFTER hearing so many people express a desire to visit the colorful island of Bali in the Dutch East Indies, James A. FitzPatrick, famed M-G-M Traveltalker, decided to bring Bali to the people. Filmed in Technicolor and released by Metro-Goldwyn-Mayer, the subject, "Beautiful Bali," depicts highlights of the island and the people who for centuries have preserved untouched their customs, characteristics and language.

The Dutch occupied Bali almost a century ago, but it wasn't until 1906 that they completely subdued the natives and officially assumed control. The Dutch have left Bali to the Balinese and have ruled that no foreigner can acquire any of its land.

The chief occupation of Bali is the cultivation of rice. When the rice is ripe, the whole population joins in to harvest the crop and each person is granted a third of the amount he gathers. It is said that no farmer anywhere has been able to excel the Balinese in laying out terraces for the cultivation of rice.

The Balinese are naturally musical and there are few districts without a community gamelon, or orchestra, to play at entertainments and religious ceremonies. Each community is proud of its orchestra for it is the center about which the social prestige of the village revolves.

The chief ambition of the little Balinese girls is temple dancing and they begin training for this at the age of four. And, although the women present a most colorful spectacle in dancing groups, the star performers are men.

M·G·M *Cartoons*

+ + +

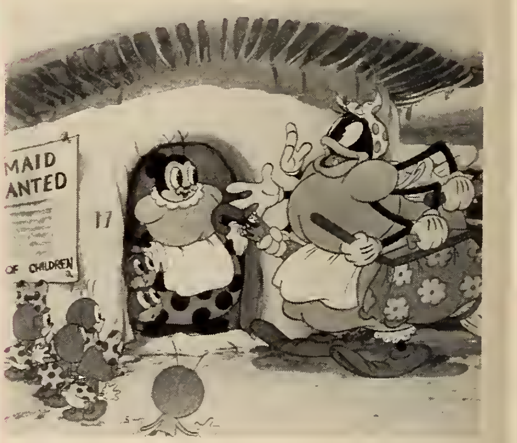
MRS. LADYBUG

IN NATURE, claims Rudolph Ising, producer of cartoons for Metro-Goldwyn-Mayer, it is simple to find animals, birds and even insects whose personalities are closely aligned to the human species. Substitute a ladybug for any poor mother who strives conscientiously to raise her brood of a dozen or so children properly and then substitute a spider for the villain who tries to take advantage of her helplessness and you will have the characters of Ising's latest Technicolor cartoon "Mrs. Ladybug."

Opening with Mama Ladybug hanging out her wash, the cartoon goes on to show the kids tearing down the washline. This is the last straw. Mama decides that she can't manage her household work and children alone so she puts a sign up which reads; "Maid Wanted."

The sign is seen by no other than a big spider who has a particular appetite for little ladybugs. He disguises himself as a maid and applies for the job.

The kids play "hide-and-seek" in the same room in which the spider is working. One by one, as the children run past, he grabs them and shoves them into a trunk, closes the lid and sits on it.



When he thinks he has them all, he lights a big cigar. As he puffs away happily, he hears a child's voice in the hall. Quickly he doubles the cigar inside his mouth. Soon wisps of smoke curl from the corner of his mouth and the drops of perspiration that fall on his nose turn to steam.

Meanwhile, the youngster becomes curious at this exhibition and asks the Spider to open his mouth. To oblige, the Spider swallows the cigar and, as he opens his mouth, smoke billows out from his throat. Now his stomach is afire. He grabs a nearby jug and drinks it down, but the jug is filled with gasoline. The spider turns pink, red then blue and finally explodes in a blinding flash. When the smoke clears away all that can be seen is a bandanna floating lazily to the floor.

OLD NEW ORLEANS

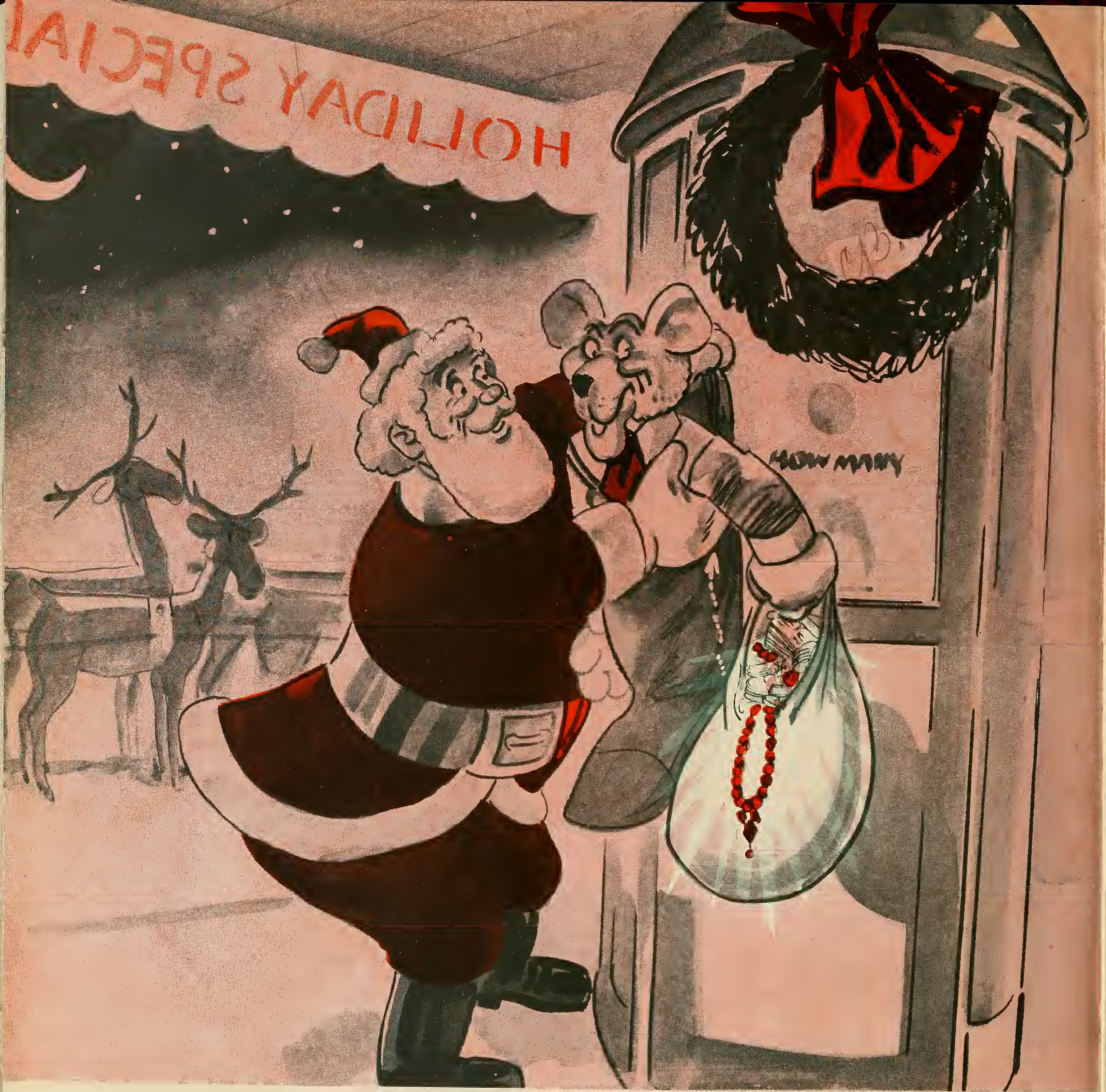
CONTINUING his new series of "See America" Traveltalks, James A. FitzPatrick presents "Old New Orleans." Released by Metro-Goldwyn-Mayer, the one-reeler, filmed in Technicolor, depicts the highlights of this beautiful Louisiana city.

Founded by the French in 1718 and named in honor of the Duke of Orleans, the film points out that it is among the older cities of the United States. In its center, rising above the Place d'Armes, stands the Cathedral of St. Louis and the old Spanish shrine of Gabildo. Another landmark is the old French Market where business thrives the same today as it did a hundred and thirty years ago. City Park, which is associated with the days of the French and Spanish rule, is the spot where many affairs of honor were settled by the use of sword and pistol.

Among the beautiful sights of the city are stately old oak trees known as the Versailles Oaks which were planted early in the eighteenth century by French settlers.

New Orleans is noted for its excellent foods and restaurants. One of the best known eating spots is Antoines, founded almost one hundred years ago. Broussard's is another famous place where showmanship ranks high in the serving of food.

Other interesting sites to be seen are Pirates Alley, the St. Louis Cemetery, where many of the founders of the city are buried and the famous Dueling Oaks.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